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THE POETICS OF ARISTOTLE



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THE
POETICS OF ARISTOTLE

EDITED

4366

WITH CRITICAL NOTES AND A TRANSLATION

BY

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PREFACE TO THE SECOND EDITION

THE following Text and Translation of the *Poetics* form part of the volume entitled *Aristotle's Theory of Poetry and Fine Art*, second edition (Macmillan and Co., 1898). In this edition the Critical Notes are enlarged, and the Translation has been carefully revised. The improvements in the Translation are largely due to the invaluable aid I have received from my friend and colleague, Professor W. R. Hardie. To him I would express my warmest thanks, and also to another friend, Professor Tyrrell, who has most kindly read through the proof-sheets, and talked over and elucidated various questions of interpretation and criticism.

In making use of the mass of critical material which has appeared in recent years, especially in Germany, I have found it necessary to observe a strict principle of selection, my aim still being to keep the notes within limited compass. They are not intended to form a complete *Apparatus Criticus*, still less to do duty for a commentary. I trust, however, that no variant or conjectural

emendation of much importance has been overlooked.

In the first edition I admitted into the text conjectural emendations of my own in the following passages:—iii. 3: xix. 3: xxiii. 1: xxiv. 10: xxv. 4: xxv. 14: xxv. 16. Of these, one or two appear to have carried general conviction (in particular, xxiii. 1): two are now withdrawn,—iii. 3 and xxv. 14, the latter in favour of <οίονοῦν> (Tucker).

In the first edition, moreover, I bracketed, in a certain number of passages, words which I regarded as glosses that had crept into the text, viz.:—iii. 1: vi. 18: xvii. 1: xvii. 5. In vi. 18 I now give Gomperz's correction τῶν λεγομένων, for the bracketed words τῶν μὲν λόγων of the MSS., and in xvii. 5 Bywater's conjecture ὅτι αὐτός for [τινὰς αὐτός].

There remains a conjecture which I previously relegated to the notes, but which I now take into the text with some confidence. It has had the good fortune to win the approval of many scholars, including the distinguished names of Professor Sussehl and Professor Tyrrell. I refer to οὐ (οὔτω MSS.) τὰ τυχόντα ὀνόματα in ix. 5. 1451 b 13, where the Arabic has 'names not given at random.' For the copyist's error cf. ix. 2. 1451 a 36, where A^c has οὔτω, though οὐ τὸ rightly appears in the 'apographa': and for

a similar omission of οὐ in A° cf. vi. 12. 1450 a 29, οὐ ποιήσῃ δὲ ἦν τῆς τραγωδίας ἔργον, the indispensable negative being added in ‘apographa’ and found in the Arabic. The emendation not only gives a natural instead of a strained sense to the words τὰ τυχόντα ὀνόματα, but also fits in better with the general context, as I have argued in *Aristotle's Theory of Poetry*, etc. (ed. 3 pp. 375–8).

Another conjecture of my own I have ventured to admit into the text. In the much disputed passage, vi. 8. 1450 a 12, I read <πάντες> ὡς εἰπεῖν for οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν of the MSS., following the guidance of Diels and of the Arabic. I regard οὐκ ὀλίγοι αὐτῶν as a gloss which displaced part of the original phrase (see Critical Notes). As a parallel case I have adduced *Rhet.* i. 1. 1354 a 12, where οὐδὲν ὡς εἰπεῖν, the reading in the margin of A°, ought, I think, to be substituted in the text for the accepted reading ὀλίγον. The word ὀλίγον is a natural gloss on οὐδὲν ὡς εἰπεῖν, but not so οὐδὲν ὡς εἰπεῖν on ὀλίγον.

In two other difficult passages the *Rhetoric* may again be summoned to our aid. In xvii. 1. 1455 a 27 I have (as in the first edition) bracketed τὸν θεατὴν, the object to be supplied with ἐλάνθανεν being, as I take it, the poet, not the audience. This I have now illustrated by another gloss of a precisely similar kind in *Rhet.* i. 2. 1358 a 8, where λανθάνουσίν τε [τοὺς ἀκροατὰς] has long been

recognised as the true reading, the suppressed object being not the audience but the rhetoricians.

Once more, in xxiv. 9. 1460 a 23, where A^c gives the meaningless ἄλλου δέ, I read (as in the first edition) ἀλλ' οὐδέ, following the reviser of A^c. This reading, which was accepted long ago by Vettori, has been strangely set aside by the chief modern editors, who either adopt a variant ἄλλο δὲ or resort to conjecture, with the result that προσθεῖναι at the end of the sentence is forced into impossible meanings. A passage in the *Rhetoric*, i. 2. 1357 a 17 ff., appears to me to determine the question conclusively in favour of ἀλλ' οὐδὲ . . . ἀνάγκη . . . προσθεῖναι. The passage runs thus: ἐὰν γὰρ ἢ τι τούτων γνώριμον, οὐδὲ δεῖ λέγειν· αὐτὸς γὰρ τοῦτο προστίθῃσιν ὁ ἀκροατής, οἶον ὅτι Δωριεὺς στεφανίτην ἀγῶνα νενίκηκεν, ἱκανὸν εἰπεῖν ὅτι Ὀλύμπια γὰρ νενίκηκεν, τὸ δ' ὅτι στεφανίτης τὰ Ὀλύμπια, οὐδὲ δεῖ προσθεῖναι· γινώσκουσι γὰρ πάντες. The general idea is closely parallel to our passage of the *Poetics*, and the expression of it is similar, even the word οὐδέ (where the bare οὐ might have been expected) in the duplicated phrase οὐδὲ δεῖ λέγειν, οὐδὲ δεῖ προσθεῖναι. One difficulty still remains. The subject to εἶναι ἢ γενέσθαι is omitted. To supply it in thought is not, perhaps, impossible, but it is exceedingly harsh, and I have accordingly in this edition accepted Professor Tucker's conjecture, ἀνάγκη <κύκλεινο> εἶναι ἢ γενέσθαι.

The two conjectures of my own above mentioned are based on or corroborated by the Arabic. I ought to add, that in the Text and Critical Notes generally I have made a freer use than before of the Arabic version (concerning which see p. 4). But it must be remembered that only detached passages, literally rendered into Latin in Professor Margoliouth's *Analecta Orientalia* (D. Nutt, 1887), are as yet accessible to those like myself who are not Arabic scholars; and that even if the whole were before us in a literal translation, it could not safely be used by any one unfamiliar with Syriac and Arabic save with the utmost caution and subject to the advice of experts. Of the precise value of this version for the criticism of the text, no final estimate can yet be made. But it seems clear that in several passages it carries us back to a Greek original earlier than any of our existing MSS. Two striking instances may here be noted:—

(1) i. 6–7. 1447 a 29 ff., where the Arabic confirms Ueberweg's excision of ἐποποιία and the insertion of ἀνώνυμος before τυγχάνουσα, according to the brilliant conjecture of Bernays (see Margoliouth, *Analecta Orientalia*, p. 47).

(2) xxi. 1. 1457 a 36, where for μεγαλιωτῶν of the MSS. Diels has, by the aid of the Arabic, restored the word Μασσαλιωτῶν, and added a most ingenious and convincing explanation of Ἑρμοκαϊ-

κόξανθος (see Critical Notes). This emendation is introduced for the first time into the present edition. Professor Margoliouth tells me that Diels' restoration of ἐπευξάμενος in this passage is confirmed by the fact that the same word is employed in the Arabic of Aristotle's *Rhetoric* to render εὐχεσθαι.

Another result of great importance has been established. In some fifty instances where the Arabic points to a Greek original diverging from the text of A^c, it confirms the reading found in one or other of the 'apographa,' or conjectures made either at the time of the Renaissance or in a more recent period. It would be too long to enumerate the passages here; they will be found noted as they occur. In most of these examples the reading attested by the Arabic commands our undoubting assent. It is, therefore, no longer possible to concede to A^c the unique authority claimed for it by Vahlen.

I have consulted by the side of Professor Margoliouth's book various criticisms of it, e.g. by Susemihl in *Berl. Phil. Wochenschr.* 1891, p. 1546, and by Diels in *Sitzungsber. der Berl. Akad.* 1888, p. 49. But I have also enjoyed the special benefit of private communication with Professor Margoliouth himself upon a number of difficulties not dealt with in his *Analecta Orientalia*. He has most generously put his learning at my disposal,

and furnished me, where it was possible to do so, with a literal translation. In some instances the Arabic is itself obscure and throws no light on the difficulty; frequently, however, I have been enabled to indicate in the notes whether the existing text is supported by the Arabic or not.

In the following passages I have in this edition adopted emendations which are suggested or confirmed by the Arabic, but which did not find a place in the first edition:—

- ii. 3. 1448 a 15, ὥσπερ οἱ τοὺς¹
- vi. 7. 1450 a 17, <ὁ δὲ βίος>, omitting καὶ εὐδαιμονίας
καὶ ἡ εὐδαιμονία of the MSS.
- xi. 6. 1452 b 10, [τούτων δὲ . . . εἴρηται]
- xviii. 6. 1456 a 24, <καὶ> εἰκὸς²
- xx. 5. 1456 b 35, <οὐκ> ἄνευ²
- xxi. 1. 1457 a 34, [καὶ ἀσήμερον]. The literal translation of the Arabic is 'and of this some is compounded of significant and insignificant, only not in so far as it is significant in the noun'
- xxi. 1. 1457 a 36, Μασσαλιωτῶν (see above, p. ix.)
- xxv. 17. 1461 b 12, <καὶ ἴσως ἀδύνατον>

I hesitate to add to this list of corroborated conjectures that of Dacier, now admitted into the text of xxiii. 1. 1459 a 21, καὶ μὴ ὁμοίως ἱστορίαις τὰς συνθέσεις, for καὶ μὴ ὁμοίως ἱστορίας τὰς συνήθεις

¹ In ed. 3 I simply give the MSS. reading in the text, ὥσπερ †γὰρ†.

² In ed. 3 the words here added are omitted in the text.

In neither of these
altered the MSS. read

(c) Passages on
light:—

i. 9. 1447 b 22-
emerges is the
the metres as
no trace of
the 'apograp

x. 3. 1452 a 20
simply omit

xxv. 18. 1461 b
containing a
Arabic.

xxv. 19. 1461 b
The words
partly correct

In conclusion, I
obligations to friends
(whose *History of*
of all students of the
Mr. W. J. Courthope
Dr. Lock, who have
points, and to many
have profited. In a
Professor Susemihl
in the *Berl. Phil.*
1895, as well as for
numerous articles
many years in the

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derived from corre-
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Arabic confirms the
proposed emenda-

τῆς λεκτικῆς ἀρμονίας:
t from dialectic com-
however, is obviously

λόγων: Arabic, 'of the
represented, but, owing
particle being identical
preposition 'of,' it was

likely to be omitted here by the translator or copyist.

xviii. 1. 1455 b 25. The Arabic agrees with the MSS. as to the position of *πολλάκις*, 'as for things which are from without and certain things from within sometimes.'

xviii. 5. 1456 a 19, *καὶ ἐν τοῖς ἀπλοῖς πράγμασι*: Arabic, 'and in the simple matters.'

xix. 2. 1456 a 38, *τὰ πάθη παρασκευάζειν*: Arabic, 'to prepare the sufferings.'

More doubtful is xvii. 2. 1455 a 30, *ἀπὸ τῆς αὐτῆς φύσεως*: Arabic, 'in one and the same nature.' The Arabic mode of translation is not decisive as between the MSS. reading and the conjecture *ἀπ' αὐτῆς τῆς φύσεως*, but rather favours the former.

(b) Passages where the conjectural omission of words is apparently supported by the Arabic:—

ix. 9. 1451 b 31, *οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι*: Arabic, 'there is nothing to prevent the condition of some things being therein like those which are supposed to be.' But we can hardly say with certainty which of the two phrases the Arabic represents.

xvi. 4. 1454 b 31, *οἷον Ὀρέστης ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης*: Arabic, 'as in that which is called Iphigenia, and that is whereby Iphigenia argued that it was Orestes.' This seems to point to the omission of the first *Ὀρέστης*.¹

¹ Vahlen (*Hermeneutische Bemerkungen zu Aristoteles' Poetik* ii. 1898, pp. 3–4) maintains that the inference drawn from the Arabic is doubtful, and he adds strong objections on other grounds to Diels' excision of the first *Ὀρέστης*.

In neither of these passages, however, have I altered the MSS. reading.

(c) Passages on which the Arabic throws no light :—

- i. 9. 1447 b 22. The only point of interest that emerges is that in the Arabic rendering ('of all the metres we ought to call him poet') there is no trace of *καί*, which is found alike in A° and the 'apographa.'
- x. 3. 1452 a 20. The words *γίγνεσθαι ταῦτα* are simply omitted in the Arabic.
- xxv. 18. 1461 b 18, *ὥστε καὶ αὐτὸν* MSS. The line containing these words is not represented in the Arabic.
- xxv. 19. 1461 b 19, *ὅταν μὴ ἀνάγκης οὐσης μηδὲν . . .* The words in the Arabic are partly obliterated, partly corrupt.

In conclusion, I desire to acknowledge my obligations to friends, such as Mr. B. Bosanquet (whose *History of Aesthetic* ought to be in the hands of all students of the subject), Dr. A. W. Verrall, Mr. W. J. Courthope, Mr. A. O. Prickard, and Rev. Dr. Lock, who have written me notes on particular points, and to many reviewers by whose criticism I have profited. In a special sense I am indebted to Professor Sussemihl for his review of my first edition in the *Berl. Phil. Wochenschr.*, 28th September 1895, as well as for the instruction derived from his numerous articles on the *Poetics*, extending over many years in Bursian's *Jahresbericht* and else-

where. Among other reviewers to whom I feel grateful, I would mention Mr. Herbert Richards in the *Classical Review*, May 1895; Mr. R. P. Hardie in *Mind*, vol. iv. No. 15; and the authors of the unsigned articles in the *Saturday Review*, 2nd March 1895, and the *Oxford Magazine*, 12th June 1895.

To Messrs. R. & R. Clark's Reader I would once again express no merely formal thanks.

EDINBURGH, *November* 1897.

PREFACE TO THE THIRD EDITION

IN the revision of the Text and the Critical Notes I have had the advantage of consulting two new editions, based on very different principles, those of Professor Bywater and Professor Tucker, from both of which I have derived assistance. In Professor Bywater's edition I have noted the following passages in which manuscript authority (Parisinus 2038) is cited for readings which hitherto have been given as conjectural:—i. 4. 1447 a 21; xi. 5. 1452 b 3 and 4; xv. 1. 1454 a 19; xviii. 1. 1455 b 32; xxii. 7. 1458 b 20 and 29; xxiv. 8. 1460 a 13; xxv. 4. 1460 b 19; xxv. 16. 1461 b 3 and 17. 1461 b 13; xxvi. 3. 1462 a 5; xxvi. 6. 1462 b 6. I am also indebted to Professor Bywater's text for several improvements in punctuation. Most of his important emendations had appeared before the publication of my earlier editions, and had already found a place in the text or in the notes.

I now append the chief passages in which the

text of this edition differs from that of the last :—

- vii. 6. 1451 a 9. Here I keep the reading of the MSS., ὥσπερ ποτὲ καὶ ἄλλοτέ φασιν. Schmidt's correction εἰώθασιν for φασίν seemed at first sight to be confirmed by the Arabic, but, as Vahlen argues (*Hermeneutische Bemerkungen zu Aristoteles' Poetik*, 1897), this is doubtful, and—a more fundamental objection—the question arises whether the correction can, after all, convey the sense intended. Can the words as emended refer to a known practice in *present* time, 'as is the custom on certain other occasions also,' i.e. in certain other contests, the ἀγῶνες of the law-courts being thus suggested? As to this I have always had misgivings. Further observation has convinced me that ποτὲ καὶ ἄλλοτε can only mean 'at some other time also,' in an indefinite past or future. With φασίν (sc. ἀγωνίσασθαι) the reference must be to the past. This lands us in a serious difficulty, for the use of the κλεψύδρα in regulating dramatic representations is otherwise unheard of. Still it is conceivable that a report of some such old local custom had reached the ears of Aristotle, and that he introduces it in a parenthesis with the φασίν of mere hearsay.
- ix. 7. 1451 b 21. I accept Welcker's Ἀνθεῖ for ἄνθει. Professor Bywater is, I think, the first editor who has admitted this conjecture into the text.
- xvii. 5. 1455 b 22. I restore the MSS. reading ἀναγνωρίσας τινάς, which has been given up by almost all editors, even the most conservative. Hitherto a parallel was wanting for the required

meaning, 'having made certain persons acquainted with him,' 'having caused them to recognise him.' But Vahlen (*Herm. Bemerk.* 1898) has, if I am not mistaken, established beyond question this rare and idiomatic use of the verb by a reference to Diodorus Siculus iv. 59. 6, and by the corresponding use of *γνωρίζω* in Plut. *Vit. Thes.* ch. xii.

- xix. 3. 1456 b 8. For *ἡδέα* of the MSS. I now read *ἡ διάνοια*. (Previously I had accepted Tyrwhitt's correction *ἡδη ἃ δεῖ*.) This conjecture was first made by Spengel, and strong arguments in its favour have recently been urged by V. Wróbel in a pamphlet in which this passage is discussed (Leopoli, 1900).

- xxv. 6. 1458 b 12. For *μέτρον* I now read *μέτριον* with Spengel. (So also Bywater.) Is it possible that in xxvi. 6. 1462 b 7 we should similarly read *τῷ τοῦ μετρίου* (*μέτρου* codd.) *μήκει*, 'a fair standard of length'?

In xiv. 8-9. 1454 a 2-4 a much vexed question is, I am disposed to think, cleared up by a simple alteration proposed by Neidhardt, who in a 2 reads *κράτιστον* for *δεύτερον*, and in a 4 *δεύτερον* for *κράτιστον*. This change, however, I have not introduced into the text.

The Arabic version once more throws interesting light on a disputed reading. In xvii. 2 *ἐκστατικοί* instead of *ἐξεταστικοί* is a conjecture supported by one manuscript. In confirmation of this reading, which has always seemed to me correct, I extract the following note by Professor Margoliouth (*Class.*

Rev. 1901, vol. xv. 54):—‘Professor Butcher informed me that a continental scholar had asserted that the Arabic read ἐκστατικοί for ἐξεταστικοί in this passage. I had been unable to satisfy myself about the Arabic word intended by the writer of the Paris MS., and therefore could not confirm this; but I must regret my want of perspicacity, for I have now no doubt that the word intended is ‘*ajabiyyīna*, which is vulgar Arabic for “buffoons,” literally “men of wonder.” The Syriac translated by this word will almost certainly have been *mathh’rānē*, a literal translation of ἐκστατικοί, which the Syriac translator probably thought meant “men who produce ecstasies.” The verb ἐξίστασθαι is not unfrequently rendered by the Syriac verb whence this word is derived.’

In a few other passages the Critical Notes or Translation contain new matter; e.g. ix. 8. 1451 b 23; xvi. 7. 1455 a 14; xxiv. 10. 1460 b 1; xxvi. 6. 1462 b 7.

I cannot in concluding omit a word of cordial thanks to Messrs. R. & R. Clark’s accomplished Reader.

PREFACE TO THE FOURTH EDITION

THIS edition differs but little from the last, the only two changes of any importance being in the interpretation of *ξῆπον* (ch. vii. 4-5, xxiii. 1), see *Aristotle's Theory of Poetry and Fine Art*, ed. 4, p. 188, and of *περιπέτεια*, ib. pp. 329-331. On particular points, including bibliographical matter, I have received kind assistance from Dr. J. E. Sandys. I desire also to express once more my obligations to Messrs. R. & R. Clark's Reader.

LONDON, *January* 1907.

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EDITIONS, TRANSLATIONS, ETC.

THE following is a list of the chief editions and translations of the *Poetics*, and of other writings relating to this treatise, arranged in chronological order :—

Valla (G.), Latin translation. Venice, 1498.

Aldine text, in *Rhetores Graeci*. Venice, Aldus, 1508.

Latin translation, with the summary of Averroes (ob. 1198). Venice, Arrivabene, 1515.

Pazzi (A.) [Paccius], *Aristotelis Poetica, per Alexandrum Paccium, patritium Florentinum, in Latinum conversa*. Venice, Aldus, 1536.

Trincavelli, Greek text. Venice, 1536.

Robertelli (Fr.), *In librum Aristotelis de Arte Poetica explicationes*. Florence, 1548.

Segni (B.), *Rettorica e Poetica d' Aristotele tradotte di Greco in lingua vulgare*. Florence, 1549.

Maggi (V.) [Madius], *In Aristotelis librum de Poetica explanationes*. Venice, 1550.

Vettori (P.) [Victorius], *Commentationes in primum librum Aristotelis de Arte Poetarum*. Florence, 1560.

Castelvetro (L.), *Poetica d' Aristotele vulgarizzata*. Vienna, 1570 ; Basle, 1576.

Piccolomini (A.), *Annotationi nel libro della Poetica d' Aristotele, con la traduzione del medesimo libro in lingua vulgare*. Venice, 1575.

Casaubon (I.), edition of Aristotle. Leyden, 1590.

Heinsius (D.) recensuit. Leyden, 1610.

Goulston (T.), Latin translation. London, 1623, and Cambridge, 1696.

Dacier, *La Poétique traduite en Français, avec des remarques critiques*. Paris, 1692.

Batteux, *Les quatre Poétiques d'Aristote, d'Horace, de Vida, de Despréaux, avec les traductions et des remarques par l'Abbé Batteux*. Paris, 1771.

- Winstanley (T.), commentary on *Poetics*. Oxford, 1780.
- Reiz, *De Poetica Liber*. Leipzig, 1786.
- Metastasio (P.), *Estratto dell' Arte Poetica d' Aristotele e considerazioni su la medesima*. Paris, 1782.
- Twining (T.), *Aristotle's Treatise on Poetry, Translated: with notes on the Translation, and on the original; and two Dissertations on Poetical and Musical Imitation*. London, 1789.
- Pye (H. J.), *A Commentary illustrating the Poetic of Aristotle by examples taken chiefly from the modern poets. To which is prefixed a new and corrected edition of the translation of the Poetic*. London, 1792.
- Tyrwhitt (T.), *De Poetica Liber. Textum recensuit, versionem refinxit, et animadversionibus illustravit Thomas Tyrwhitt*. (Posthumously published.) Oxford, 1794.
- Buhle (J. T.), *De Poetica Liber*. Göttingen, 1794.
- Hermann (Godfrey), *Ars Poetica cum commentariis*. Leipzig, 1802.
- Gräfenham (E. A. W.), *De Arte Poetica librum denuo recensuit, commentariis illustravit, etc.* Leipzig, 1821.
- Raumer (Fr. v.), *Ueber die Poetik des Aristoteles und sein Verhältniss zu den neuern Dramatikern*. Berlin, 1829.
- Spengel (L.), *Ueber Aristoteles Poetik in Abhandlungen der Münchener Akad. philos.-philol. Cl. II*. Munich, 1837.
- Ritter (Fr.), *Ad codices antiquos recognitam, latine conversam, commentario illustratam edidit Franciscus Ritter*. Cologne, 1839.
- Weil (H.), *Ueber die Wirkung der Tragödie nach Aristoteles, Verhandlungen deutscher Philologen* x. p. 131. Basel, 1843.
- Egger (M. E.), *Essai sur l'histoire de la Critique chez les Grecs, suivi de la Poétique d'Aristote et d'extraits de ses Problèmes, avec traduction française et commentaire*. Paris, 1849.
- Bernays (Jacob), *Grundzüge der verlorenen Abhandlung des Aristoteles über Wirkung der Tragödie*. Breslau, 1857.
- Saint-Hilaire (J. B.), *Poétique traduite en français et accompagnée de notes perpétuelles*. Paris, 1858.
- Stahr (Adolf), *Aristoteles und die Wirkung der Tragödie*. Berlin, 1859.
- Stahr (Adolf), German translation, with Introduction and notes. Stuttgart, 1860.
- Liepert (J.), *Aristoteles über den Zweck der Kunst*. Passau, 1862.
- Susemihl (F.), *Aristoteles Ueber die Dichtkunst, Griechisch und Deutsch und mit sacherklärenden Anmerkungen*. Leipzig, 1865 and 1874.
- Vahlen (J.), *Beiträge zu Aristoteles' Poetik*. Vienna, 1865.
- Spengel (L.), *Aristotelische Studien IV*. Munich, 1866.
- Vahlen (J.), *Aristotelis de Arte Poetica Liber: recensuit*. Berlin, 1867.

- Teichmüller (G.), *Aristotelische Forschungen. I. Beiträge zur Erklärung der Poetik des Aristoteles. II. Aristoteles' Philosophie der Kunst.* Halle, 1869.
- Ueberweg (F.), German translation and notes. Berlin, 1869.
- Reinkens (J. H.), *Aristoteles über Kunst, besonders über Tragödie.* Vienna, 1870.
- Döring (A.), *Die Kunstlehre des Aristoteles.* Jena, 1870.
- Ueberweg (F.), *Aristotelis Ars Poetica ad fidem potissimum codicis antiquissimi A^c (Parisiensis 1741).* Berlin, 1870.
- Bywater (I.), *Aristotelia in Journal of Philology*, v. 117 ff. and xiv. 40 ff. London and Cambridge, 1873 and 1885.
- Vahlen (J.), *Aristotelis de Arte Poetica Liber: iterum recensuit et adnotatione critica auxit.* Berlin, 1874.
- Moore (E.), Vahlen's text with notes. Oxford, 1875.
- Christ (W.) recensuit. Leipzig, 1878 and 1893.
- Bernays (Jacob), *Zwei Abhandlungen über die Aristotelische Theorie des Drama.* Berlin, 1880.
- Brandscheid (F.), Text, German translation, critical notes and commentary. Wiesbaden, 1882.
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ARISTOTLE'S POETICS

ANALYSIS OF CONTENTS

I. 'Imitation' (*μίμησις*) the common principle of the Arts of Poetry, Music, Dancing, Painting, and Sculpture. These Arts distinguished according to the Medium or material Vehicle, the Objects, and the Manner of Imitation. The Medium of Imitation is Rhythm, Language, and 'Harmony' (or Melody), taken singly or combined.

II. The Objects of Imitation.

Higher or lower types are represented in all the Imitative Arts. In Poetry this is the basis of the distinction between Tragedy and Comedy.

III. The Manner of Imitation.

Poetry may be in form either dramatic narrative, pure narrative (including lyric poetry), or pure drama. A digression follows on the name and original home of the Drama.

IV. The Origin and Development of Poetry.

Psychologically, Poetry may be traced to two causes, the instinct of Imitation, and the instinct of 'Harmony' and Rhythm.

Historically viewed, Poetry diverged early in two directions: traces of this twofold tendency are found in the Homeric poems: Tragedy and Comedy exhibit the distinction in a developed form.

The successive steps in the history of Tragedy are enumerated.

V. Definition of the Ludicrous (*τὸ γελοῖον*), and a brief sketch of the rise of Comedy. Points of comparison between Epic Poetry and Tragedy. (The chapter is fragmentary.)

- VI. Definition of Tragedy. Six elements in Tragedy : three external, —namely, Spectacular Presentment (ὁ τῆς ὀψέως κόσμος or ὄψις), Lyrical Song (μελοποιία), Diction (λέξις); three internal, —namely, Plot (μῦθος), Character (ἥθος), and Thought (διάνοια). Plot, or the representation of the action, is of primary importance; Character and Thought come next in order.
- VII. The Plot must be a Whole, complete in itself, and of adequate magnitude.
- VIII. The Plot must be a Unity. Unity of Plot consists not in Unity of Hero, but in Unity of Action.
The parts must be organically connected.
- IX. (Plot continued.) Dramatic Unity can be attained only by the observance of Poetic as distinct from Historic Truth; for Poetry is an expression of the Universal, History of the Particular. The rule of probable or necessary sequence as applied to the incidents. Certain plots condemned for want of Unity.
The best Tragic effects depend on the combination of the Inevitable and the Unexpected.
- X. (Plot continued.) Definitions of Simple (ἁπλοῦς) and Complex (πεπλεγμένοι) Plots.
- XI. (Plot continued.) Reversal of the Situation (περιπέτεια), Recognition (ἀναγνώρισις), and Tragic or disastrous Incident (πάθος) defined and explained.
- XII. The 'quantitative parts' (μέρη κατὰ τὸ ποσόν) of Tragedy defined :—Prologue, Episode, etc. (Probably an interpolation.)
- XIII. (Plot continued.) What constitutes Tragic Action. The change of fortune and the character of the hero as requisite to an ideal Tragedy. The unhappy ending more truly tragic than the 'poetic justice' which is in favour with a popular audience, and belongs rather to Comedy.
- XIV. (Plot continued.) The tragic emotions of pity and fear should spring out of the Plot itself. To produce them by Scenery or Spectacular effect is entirely against the spirit of Tragedy. Examples of Tragic Incidents designed to heighten the emotional effect.
- XV. The element of Character (as the manifestation of moral purpose) in Tragedy. Requisites of ethical portraiture. The rule of necessity or probability applicable to Character as to Plot. The 'Deus ex Machina' (a passage out of place here). How Character is idealised.
- XVI. (Plot continued.) Recognition : its various kinds, with examples.
- XVII. Practical rules for the Tragic Poet :
(1) To place the scene before his eyes, and to act the

parts himself in order to enter into vivid sympathy with the *dramatis personae*.

(2) To sketch the bare outline of the action before proceeding to fill in the episodes.

The Episodes of Tragedy are here incidentally contrasted with those of Epic Poetry.

XVIII. Further rules for the Tragic Poet :

(1) To be careful about the Complication (*δέσις*) and *Dénouement* (*λύσις*) of the Plot, especially the *Dénouement*.

(2) To unite, if possible, varied forms of poetic excellence.

(3) Not to overcharge a Tragedy with details appropriate to Epic Poetry.

(4) To make the Choral Odes—like the Dialogue—an organic part of the whole.

XIX. Thought (*διάνοια*), or the Intellectual element, and Diction in Tragedy.

Thought is revealed in the dramatic speeches composed according to the rules of Rhetoric.

Diction falls largely within the domain of the Art of Delivery, rather than of Poetry.

XX. Diction, or Language in general. An analysis of the parts of speech, and other grammatical details. (Probably interpolated.)

XXI. Poetic Diction. The words and modes of speech admissible in Poetry : including Metaphor, in particular.

A passage—probably interpolated—on the Gender of Nouns.

XXII. (Poetic Diction continued.) How Poetry combines elevation of language with perspicuity.

XXIII. Epic Poetry. It agrees with Tragedy in Unity of Action : herein contrasted with History.

XXIV. (Epic Poetry continued.) Further points of agreement with Tragedy. The points of difference are enumerated and illustrated,—namely, (1) the length of the poem ; (2) the metre ; (3) the art of imparting a plausible air to incredible fiction.

XXV. Critical Objections brought against Poetry, and the principles on which they are to be answered. In particular, an elucidation of the meaning of Poetic Truth, and its difference from common reality.

XXVI. A general estimate of the comparative worth of Epic Poetry and Tragedy. The alleged defects of Tragedy are not essential to it. Its positive merits entitle it to the higher rank of the two.

ABBREVIATIONS IN THE CRITICAL NOTES

- A^o = the Parisian manuscript (1741) of the 11th century: generally, but perhaps too confidently, supposed to be the archetype from which all other extant MSS. directly or indirectly are derived.
- apogr. = one or more of the MSS. other than A^o.
- Arabs = the Arabic version of the *Poetics* (Paris 882 A), of the middle of the 10th century, a version independent of our extant MSS. It is not directly taken from the Greek, but is a translation of a Syriac version of the *Poetics* by an unknown author, now lost. (The quotations in the critical notes are from the literal Latin translation of the Arabic, as given in Margoliouth's *Analecta Orientalia*.)
- Σ = the Greek manuscript, far older than A^o and no longer extant, which was used by the Syriac translator. (This symbol already employed by Susemihl I have taken for the sake of brevity.) It must be remembered, therefore, that the readings ascribed to Σ are those which we *infer* to have existed in the Greek exemplar, from which the Syriac translation was made.
- Ald. = the Aldine edition of *Rhetores Graeci*, published in 1508.
- Vahlen = Vahlen's text of the *Poetics* Ed. 3.
- Vahlen coni. = a conjecture of Vahlen, not admitted by him into the text.
- [] = words with manuscript authority (including A^o), which should be deleted from the text.
- < > = a conjectural supplement to the text.
- * * = a lacuna in the text.
- † = words which are corrupt and have not been satisfactorily restored.

ΑΡΙΣΤΟΤΕΛΟΥΣ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

ΑΡΙΣΤΟΤΕΛΟΥΣ ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

I Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς ἦν τινα
^{1447 a} δύνανται ἑκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς μύθους
 10 εἰ μέλλει καλῶς ἔξειν ἢ ποιήσεις, ἔτι δὲ ἐκ πόσων καὶ
 ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ τῶν ἄλλων ὅσα τῆς
 αὐτῆς ἐστὶ μεθόδου, λέγωμεν ἀρξάμενοι κατὰ φύσιν πρῶ-
 τον ἀπὸ τῶν πρώτων. ἐποποιία δὲ καὶ ἡ τῆς τραγωδίας 2
 ποιήσεις ἔτι δὲ κωμωδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς
 15 αὐλητικῆς ἢ πλείστη καὶ κιθαριστικῆς πᾶσαι τυγχάνουσιν
 οὔσαι μιμήσεις τὸ σύνολον, διαφέρουσι δὲ ἀλλήλων τρισίν, 3
 ἢ γὰρ τῷ ἐν ἑτέροις μιμῆσθαι ἢ τῷ ἕτερα ἢ τῷ ἐτέ-
 ρως καὶ μὴ τὸν αὐτὸν τρόπον. ὥσπερ γὰρ καὶ χρώμασι 4
 καὶ σχήμασι πολλὰ μιμοῦνται τινες ἀπεικάζοντες (οἱ μὲν
 20 διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς,
 οὗτω καὶ ταῖς εἰρημέναις τέχναις· ἅπασαι μὲν ποιοῦνται
 ἢ ἢν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δ'
 ἢ χωρὶς ἢ μεμιγμένοις· οἷον ἁρμονία μὲν καὶ ῥυθμῷ χρώ-

12. λέγωμεν apogr.: λέγομεν A^c: (habuit iam Σ var. lect., 'et dicamus et
 dicimus' Arabs) 17. ἐν Forchhammer ('imitatur rebus diversis'
 Arabs): γένει A^c 20. τῆς φωνῆς codd. ('per sonos' Arabs): τῆς φύσεως
 Maggi: αὐτῆς τῆς φύσεως Spengel 21. καὶ Parisinus 2038, Ald.:
 καὶ ἐν apogr. alia: καὶ A^c

ARISTOTLE'S POETICS

I I propose to treat of Poetry in itself and of its various
1447 a kinds, noting the essential quality of each ; to inquire into
the structure of the plot as requisite to a good poem ;
into the number and nature of the parts of which a
poem is composed ; and similarly into whatever else falls
within the same inquiry. Following, then, the order of
nature, let us begin with the principles which come
first.

Epic poetry and Tragedy, Comedy also and Dithyrambic 2
poetry, and the music of the flute and of the lyre in
most of their forms, are all in their general conception
modes of imitation. They differ, however, from one 3
another in three respects,—the medium, the objects, the
manner or mode of imitation, being in each case
distinct.

For as there are persons who, by conscious art or 4
mere habit, imitate and represent various objects through
the medium of colour and form, or again by the voice ;
so in the arts above mentioned, taken as a whole, the
imitation is produced by rhythm, language, or ‘harmony,’
either singly or combined.

μεναι μόνον ἢ τε αὐλητικὴ καὶ ἡ κιθαριστικὴ καὶ εἴ τινες
 25 ἔτεροι τυγχάνουσιν οὔσαι τοιαῦται τὴν δύναμιν, οἷον ἡ τῶν
 συρίγγων· αὐτῷ δὲ τῷ ῥυθμῷ [μιμούνται] χωρὶς ἀρμονίας 5
 ἢ τῶν ὀρχηστῶν, καὶ γὰρ οὗτοι διὰ τῶν σχηματιζομένων
 ῥυθμῶν μιμούνται καὶ ἦθη καὶ πάθη καὶ πράξεις· ἡ δὲ 6
 [ἐποποιία] μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις καὶ τού-
 1447 b τοις εἴτε μινύσσα μετ' ἀλλήλων εἴθ' ἐνὶ τινι γένει χρωμένη
 τῶν μέτρων, <ἀνώνυμος> τυγχάνει οὔσα μέχρι τοῦ νῦν· οὐδὲν 7
 10 γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώφρονος καὶ Ξενάρχου
 μίμους καὶ τοὺς Σωκρατικούς λόγους, οὐδὲ εἴ τις διὰ τριμέ-
 τρων ἢ ἑλεγγείων ἢ τῶν ἄλλων τινῶν τῶν τοιούτων ποιοῖτο τὴν
 μίμησιν· πλὴν οἱ ἄνθρωποι γε συνάπτουντες τῷ μέτρῳ τὸ
 ποιεῖν ἑλεγειοποιούς, τοὺς δὲ ἐποποιούς ὀνομάζουσιν, οὐχ ὥς
 15 κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον προσ-
 αγορεύοντες. καὶ γὰρ ἂν ἱατρικὸν ἢ φυσικὸν τι διὰ τῶν 8
 μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν· οὐδὲν δὲ κοινόν
 ἐστὶν Ὀμήρῳ καὶ Ἑμπεδοκλεῖ πλὴν τὸ μέτρον· διὸ τὸν μὲν
 ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον ἢ ποιη-
 20 τήν. ὁμοίως δὲ καὶ εἴ τις ἅπαντα τὰ μέτρα μινύων 9
 ποιοῖτο τὴν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυ-
 ρον μικτὴν ῥαψωδίαν ἐξ ἁπάντων τῶν μέτρων, καὶ τοῦτον

25. τυγχάνουσιν apogr. : τυγχάνωσιν A^c τοιαῦται add. apogr. ('aliae artes similes vi' Arabs) : om. A^o 26. τῷ αὐτῷ δὲ Σ male (Margoliouth) μιμούνται del. Spengel (confirm. Arabs) 27. ἡ apogr. ('ars instrumenti saltationis' Arabs) : ol A^o : ol <χαριέστεροι> Gomperz : ol <χαριέντες> Zeller : al Reiz ὀρχηστῶν Σ male (Margoliouth) 29. ἐποποιία secl. Ueberweg : om. Σ ψιλοῖς ἢ τοῖς] ἢ τοῖς ψιλοῖς sive ἢ ψιλοῖς τοῖς coni. Vahlen 1447 b 9. ἀνώνυμος add. Bernays (confirmante Arabe 'quae sine nomine est adhuc') τυγχάνει οὔσα Suckow : τυγχάνουσα A^c 15. κατὰ τὴν Guelferbytanus : τὴν κατὰ A^c κοινῇ A^c 16. φυσικὸν Heinsius ('re physica' Arabs : confirm. Averroes) : μουσικὸν codd. 22. μικτὴν om. Σ μικτὴν ῥαψωδίαν del. Tyrwhitt καὶ τοῦτον apogr. : καὶ A^c (om. Σ) : καίτοι Rassow : οὐκ ἦδη καὶ Ald. verba 20—22 ὁμοίως δὲ . . . τῶν μέτρων post 12 τοιούτων traustulit Susemihl, commate post τοιούτων posito, deletis 12 ποιοῖτο τὴν μίμησιν et 22 καὶ ποιητῆρ : sic efficitur ut

Thus in the music of the flute and of the lyre, 'harmony' and rhythm alone are employed; also in other arts, such as that of the shepherd's pipe, which are essentially similar to these. In dancing, rhythm alone is used without 'harmony'; for even dancing imitates character, emotion, and action, by rhythmical movement.

There is another art which imitates by means of language alone, and that either in prose or verse—which
 1447 b verse, again, may either combine different metres or consist of but one kind—but this has hitherto been without a name. For there is no common term we could apply to the mimes of Sophron and Xenarchus and the Socratic dialogues on the one hand; and, on the other, to poetic imitations in iambic, elegiac, or any similar metre. People do, indeed, add the word 'maker' or 'poet' to the name of the metre, and speak of elegiac poets, or epic (that is, hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all indiscriminately to the name. Even when a treatise on medicine or natural science is brought out in verse, the name of poet is by custom given to the author; and yet Homer and Empedocles have nothing in common but the metre, so that it would be right to call the one poet, the other physicist rather than poet. On the same principle, even if a writer in his poetic imitation were to combine all metres, as Chaerephon did in his Centaur, which is a medley composed of metres

ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω
 τοῦτον τὸν τρόπον· εἰσὶ δὲ τινες αἱ πᾶσι χρῶνται τοῖς εἰρη- 10
 25 μένοις, λέγω δὲ οἷον ῥυθμῶ καὶ μέλει καὶ μέτρῳ, ὥσπερ
 ἥ τε τῶν διθυραμβικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἡ
 τε τραγῳδία καὶ ἡ κωμῳδία· διαφέρουσι δὲ ὅτι αἱ μὲν
 ἅμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς
 διαφορὰς τῶν τεχνῶν, ἐν οἷς ποιοῦνται τὴν μίμησιν.

II
 1448 a

Ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ
 τούτους ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἦθη σχεδὸν
 ἀεὶ τούτοις ἀκολουθεῖ μόνοις, κακία γὰρ καὶ ἀρετὴ τὰ ἦθη
 διαφέρουσι πάντες), ἥτοι βελτίονας ἢ καθ' ἡμᾶς ἢ χείρονας
 5 ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς· Πολύγνωτος μὲν γὰρ
 κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους εἵκαζεν·
 δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἐκάστη μιμήσεων ἔξει 2
 ταύτας τὰς διαφορὰς καὶ ἔσται ἑτέρα τῷ ἑτέρα μιμῆσθαι
 τοῦτον τὸν τρόπον. καὶ γὰρ ἐν ὀρχήσει καὶ αὐλήσει καὶ 3
 10 κιθαρίσει ἔστι γενέσθαι ταύτας τὰς ἀνομοιότητας· καὶ [τὸ]
 περὶ τοὺς λόγους δὲ καὶ τὴν ψιλομετρίαν, οἷον Ὀμηρος
 μὲν βελτίους, Κλεοφῶν δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος ὁ
 τὰς παρῳδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δειλι-
 ἀδα χείρους· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ 4
 15 τοὺς νόμους, ὥσπερ †γάς† Κύκλωπας Τιμόθεος καὶ Φιλό-

verbis φυσιολόγον μάλλον ἢ ποιητὴν προσαγορευτέον concludatur locus
 24. αἱ Ald. 1536: αἱ Riccardianus 16: οἱ A° 26. διθυράμβων apogr.
 28. πᾶσαι apogr. οὖν apogr.: οὐ A° 29. οἷς Vettori: αἷς codd.
 1448 a 8. κακία . . . ἀρετῇ apogr. Σ: κακία . . . ἀρετῇ A° 7. δὴ Morel
 8. τῷ apogr.: τὸ A° 10. τὸ om. Parisinus 2038: τῷ Bywater 12.
 ὁ ante τὰς add. Parisinus 2038 13. τραγῳδίας ut videtur Σ ('qui primus
 faciebat tragoediam' Arabs) Δειλιάδα A° pr. m. (recte, ut in Iliadis
 parodia, Tyrrell: cf. Castelvetro): Δηλιάδα apogr. A° corr. (η supr. ei m. rec.)
 15. ὥσπερ γὰς codd.: ὥσπερ <Ἀργᾶς> Castelvetro: ὡς Πέρσας <καὶ>
 F. Medici: ὥσπερ γὰρ conī. Vahlen: ὥσπερ οὕτως fort. Σ ('sicut imitatur
 quis, sic Cyclopas etc.' Arabs): ὥσπερ οἱ τοὺς conī. Margoliouth
 Κύκλωπας] κυκλωπᾶς A°

of all kinds, we should bring him too under the general term poet. So much then for these distinctions.

There are, again, some arts which employ all the 10 means above mentioned,—namely, rhythm, tune, and metre. Such are Dithyrambic and Nomic poetry, and also Tragedy and Comedy; but between them the difference is, that in the first two cases these means are all employed in combination, in the latter, now one means is employed, now another.

Such, then, are the differences of the arts with respect to the medium of imitation.

II Since the objects of imitation are men in action, and
 1448 a these men must be either of a higher or a lower type (for moral character mainly answers to these divisions, goodness and badness being the distinguishing marks of moral differences), it follows that we must represent men either as better than in real life, or as worse, or as they are. It is the same in painting. Polygnotus depicted men as nobler than they are, Pauson as less noble, Dionysius drew them true to life.

Now it is evident that each of the modes of imitation 2 above mentioned will exhibit these differences, and become a distinct kind in imitating objects that are thus distinct. Such diversities may be found even in dancing, 3 flute-playing, and lyre-playing. So again in language, whether prose or verse unaccompanied by music. Homer, for example, makes men better than they are; Cleophon as they are; Hegemon the Thasian, the inventor of parodies, and Nicochares, the author of the Deiliad, worse than they are. The same thing holds good of Dithyramps 4 and Nomes; here too one may portray different types, as

ξενος [μιμήσαιο ἄν τις]· ἐν τῇ αὐτῇ δὲ διαφορᾷ καὶ ἡ τραγωδία πρὸς τὴν κωμωδίαν διέστηκεν· ἡ μὲν γὰρ χείρους ἡ δὲ βελτίους μιμῆσθαι βούλεται τῶν νῦν.

- III Ἔτι δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἕκαστα τούτων μιμή-
 20 σαιο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ αὐτὰ μι-
 μῆσθαι ἔστιν ὅτε μὲν ἀπαγγέλλοντα (ἢ ἕτερόν τι γιγνώ-
 μενον, ὥσπερ Ὀμηρος ποιεῖ, ἢ ὡς τὸν αὐτὸν καὶ μὴ μετα-
 βάλλοντα), ἢ πάντας ὡς πράττοντας καὶ ἐνεργούντας [τοὺς
 μιμουμένους]. ἐν τρισὶ δὴ ταύταις διαφοραῖς ἡ μίμησις ἐστίν, 2
 25 ὡς εἵπομεν κατ' ἀρχάς, ἐν οἷς τε καὶ ἂ καὶ ὥς. ὥστε τῇ
 μὲν ὁ αὐτὸς ἂν εἴη μιμητὴς Ὀμήρῳ Σοφοκλῆς, μιμοῦνται
 γὰρ ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ
 μιμοῦνται καὶ δρῶντας ἄμφω. ὅθεν καὶ δράματα καλεῖ- 3
 σθαί τινες αὐτὰ φασιν, ὅτι μιμοῦνται δρῶντας. διὸ καὶ
 30 ἀντιποιοῦνται τῆς τε τραγωδίας καὶ τῆς κωμωδίας οἱ Δω-
 ριεῖς (τῆς μὲν γὰρ κωμωδίας οἱ Μεγαρεῖς οἳ τε ἐνταῦθα
 ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ
 Σικελίας, ἐκεῖθεν γὰρ ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῶ
 πρότερος ὢν Χιωνίδου καὶ Μάγνητος· καὶ τῆς τραγωδίας
 35 ἔνιοι τῶν ἐν Πελοποννήσῳ) ποιούμενοι τὰ ὀνόματα σημείον·
 αὐτοὶ μὲν γὰρ κώμας τὰς περιουκίδας καλεῖν φασιν, Ἀθη-
 ναίους δὲ δήμους, ὡς κωμωδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λε-

16. [μιμήσαιο ἄν τις] secludendum coni. Vahlen τῇ αὐτῇ δὲ Vettori ('in eadem discrepantia' Arabs): ταύτῃ δὲ τῇ M. Casaubon: αὐτῇ δὲ τῇ codd.
 18. τῶν νῦν om. ut videtur Σ 21. ὅτε μὲν . . . γιγνώμενον] <ἢ> ὅτε μὲν ἀπαγγέλλοντα <ὅτε δ'> ἕτερόν τι γιγνώμενον Zeller, recte, ut opinor: eodem fere pervenit Arabem secutus Margoliouth τι secl. Zeller, Spengel
 22. τὸν secl. Bywater 23. πάντας] πάντα I. Casaubon τοὺς μιμου-
 μένους seclusi (olim secl. Vahlen): tuetur Σ: [τοὺς] μιμουμένους Friedrichs, Schmidt 25. καὶ ἂ καὶ ὥς] ἀναγκαίως ut videtur Σ καὶ ἂ om. A^c:
 add. apogr. (confirm. Arabs) 32. δημοκρατίας A^c 34. Χιωνίδου
 Robortello (confirm. Arabs): χωνίδου A^c 35. fort. <δ'> ἔνιοι Bywater
 36. αὐτοὶ Spengel: οὗτοι codd. Ἀθηναίους edit. Oxon. 1760 et Spengel:
 ἀθηναῖοι codd. (cf. 1460 b 35), tuetur Wilamowitz

Timotheus and Philoxenus differed in representing their Cyclopes. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

III There is still a third difference—the manner in which each of these objects may be imitated. For the medium being the same, and the objects the same, the poet may imitate by narration—in which case he can either take another personality as Homer does, or speak in his own person, unchanged—or he may present all his characters as living and moving before us.

These, then, as we said at the beginning, are the 2 three differences which distinguish artistic imitation,—the medium, the objects, and the manner. So that from one point of view, Sophocles is an imitator of the same kind as Homer—for both imitate higher types of character; from another point of view, of the same kind as Aristophanes—for both imitate persons acting and doing. Hence, some say, the name of 'drama' is given 3 to such poems, as representing action. For the same reason the Dorians claim the invention both of Tragedy and Comedy. The claim to Comedy is put forward by the Megarians,—not only by those of Greece proper, who allege that it originated under their democracy, but also by the Megarians of Sicily, for the poet Epicharmus, who is much earlier than Chionides and Magnes, belonged to that country. Tragedy too is claimed by certain Dorians of the Peloponnese. In each case they appeal to the evidence of language. The outlying villages, they say, are by them called *κῶμαι*, by the Athenians *δῆμοι*: and they assume that Comedians were so named not from *κωμᾶζειν*, to

χθέντας ἀλλὰ τῇ κατὰ κώμας πλάνῃ ἀτιμαζομένους ἐκ τοῦ
 1448 b ἄστεως. καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναίους δὲ
 πρᾶττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν 4
 καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.

IV Ἐοίκασι δὲ γεννησθαι μὲν ὅλως τὴν ποιητικὴν αἰτίαι δύο
 5 τινὲς καὶ αὗται φυσικαί. τό τε γὰρ μιμεῖσθαι σύμφυτον 2
 τοῖς ἀνθρώποις ἐκ παίδων ἐστί, καὶ τούτῳ διαφέρουσι
 τῶν ἄλλων ζώων ὅτι μιμητικώτατόν ἐστι καὶ τὰς μαθή-
 σεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν
 τοῖς μιμήμασι πάντας. σημεῖον δὲ τούτου τὸ συμβαίνειν 3
 10 ἐπὶ τῶν ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὀρώμεν, τούτων τὰς
 εἰκόνας τὰς μάλιστα ἡκριβωμένας χαίρομεν θεωροῦντες, οἷον
 θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν. αἷτιον δὲ 4
 καὶ τούτου, ὅτι μαυθάνειν οὐ μόνον τοῖς φιλοσόφοις ἡδιστον
 ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦ-
 15 σιν αὐτοῦ. διὰ γὰρ τοῦτο χαίρουσι τὰς εἰκόνας ὀρώντες, ὅτι 5
 συμβαίνειν θεωροῦντας μαυθάνειν καὶ συλλογίζεσθαι τί ἔκα-
 στον, οἷον ὅτι οὗτος ἐκεῖνος· ἐπεὶ ἐὰν μὴ τύχῃ προεωρακώς,
 οὐχ ἢ μίμημα ποιήσῃ τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπερ-
 γασίαν ἢ τὴν χροιάν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαν.
 20 κατὰ φύσιν δὲ ὄντος ἡμῖν τοῦ μιμεῖσθαι καὶ τῆς ἁρμονίας 6
 καὶ τοῦ ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστί
 φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μάλιστα κατὰ
 μικρὸν προάγοντες ἐγέννησαν τὴν ποιήσιν ἐκ τῶν αὐτοσχε-

1448 b 1. καὶ τὸ ποιεῖν . . . προσαγορεύειν om. Arabs 4. ὅλως om. Arabs
 5. αὗται Parisinus 2038: αὗται A^o 13. καὶ τούτου apogr. (confirm. Arabs): καὶ τούτου A^o: [καὶ τούτου] Zeller: καὶ [τούτου] Spengel:
 καὶ <λόγος> τούτου Bonitz 18. οὐχ ἢ Hermann, et Σ, ut videtur:
 οὐχὶ codd. τὴν ἡδονὴν om. Arabs 20. δὴ coni. Vahlen: δὲ codd.
 22. καὶ αὐτὰ] πρὸς αὐτὰ Ald.: <εἰς> αὐτὰ καὶ Gomperz: καὶ αὐτὰ post
 μάλιστα traiciendum esse coni. Susemihl

revel,' but because they wandered from village to village (κατὰ κώμας), being excluded contemptuously from the 1448 b city. They add also that the Dorian word for 'doing' is δρᾶν, and the Athenian, πράττειν.

This may suffice as to the number and nature of the 4 various modes of imitation.

IV Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First, the 2 instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We 3 have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to 4 learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men 5 enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring, or some such other cause.

Imitation, then, is one instinct of our nature. Next, 6 there is the instinct for 'harmony' and rhythm, metres being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their

διασμάτων. διεσπάρσθη δὲ κατὰ τὰ οἰκεῖα ἦθη ἡ ποίησις· 7
 25 οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμιμοῦντο πράξεις καὶ
 τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων,
 πρῶτον ψόγους ποιοῦντες, ὥσπερ ἄτεροι ὕμνους καὶ ἐγκώμια.
 τῶν μὲν οὖν πρὸς Ὀμήρου οὐδενὸς ἔχομεν εἰπεῖν τοιοῦτον 8
 ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ δὲ Ὀμήρου ἀρξαμένοις
 30 ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς καὶ
 τὸ ἀρμόττον [ιαμβεῖον] ἦλθε μέτρον, διὸ καὶ ἱαμβεῖον κα-
 λεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἱάμβιζον ἀλλήλους. καὶ 9
 ἐγένοντο τῶν παλαιῶν οἱ μὲν ἡρωικῶν οἱ δὲ ἱάμβων ποιη-
 ταί. ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὀμηρος
 35 ἦν (μόνος γὰρ οὐχ ὅτι εὖ ἀλλ<α> [ὅτι] καὶ μιμήσεις δραμα-
 τικὰς ἐποίησεν), οὕτως καὶ τὰ τῆς κωμωδίας σχήματα
 πρῶτος ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματο-
 ποιήσας· ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιάς
 1449 a καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγωδίας, οὕτω καὶ οὗτος πρὸς
 τὰς κωμωδίας. παραφανείσης δὲ τῆς τραγωδίας καὶ κω- 10
 μωδίας οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ τὴν
 οἰκεῖαν φύσιν οἱ μὲν ἀντὶ τῶν ἱάμβων κωμωδοποιοὶ ἐγέ-
 5 νοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι, διὰ τὸ
 μείζονα καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα ἐκείνων.
 τὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρ' ἔχει ἤδη ἡ τραγωδία τοῖς 11

27. ἄτεροι Spengel: ἕτεροι codd.

30. καὶ (post οἷς) Ald.: κατὰ A°

31. ἱαμβίον (bis) A°

ιαμβεῖον ante ἦλθε secl. Stahlr

35. ἀλλὰ Bonitz

(confirm. Arabs): ἀλλ' ὅτι codd.: ἀλλ' ἐτι Tucker

δραματικὰς A° et Σ:

δραματικῶς apogr.

38. ὁ apogr.: τὸ A°

1449 a 6. μείζονα apogr.:

μείζον A°

7. εἰ ἄρα ἔχει Parisinus 2038: παρέχει A°: ἀρ' ἔχει Vahlen

special aptitudes, till their rude improvisations gave birth to Poetry.

Poetry now diverged in two directions, according to 7 the individual character of the writers. The graver spirits imitated noble actions, and the actions of good men. The more trivial sort imitated the actions of meaner persons, at first composing satires, as the former did hymns to the gods and the praises of famous men. A poem of the satirical kind cannot 8 indeed be put down to any author earlier than Homer; though many such writers probably there were. But from Homer onward, instances can be cited,—his own *Margites*, for example, and other similar compositions. The appropriate metre was also here introduced; hence the measure is still called the iambic or lampooning measure, being that in which people lampooned one another. Thus the older poets were distinguished as 9 writers of heroic or of lampooning verse.

As, in the serious style, Homer is pre-eminent among poets, for he alone combined dramatic form with excellence of imitation, so he too first laid down the main lines of Comedy, by dramatising the ludicrous instead of writing personal satire. His *Margites* bears 1449 a the same relation to Comedy that the *Iliad* and *Odyssey* do to Tragedy. But when Tragedy and Comedy came 10 to light, the two classes of poets still followed their natural bent: the lampooners became writers of Comedy, and the Epic poets were succeeded by Tragedians, since the drama was a larger and higher form of art.

Whether Tragedy has as yet perfected its proper 11

εἶδесιν ἱκανῶς ἢ οὐ, αὐτό τε καθ' αὐτὸ †κρίνεται ἢ ναί†
 καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη <δ'> οὖν ἀπ' ἀρχῆς 12
 10 αὐτοσχεδιαστική, καὶ αὐτὴ καὶ ἡ κωμῳδία, καὶ ἡ μὲν ἀπὸ
 τῶν ἐξαρχόντων τὸν διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλ-
 λικά ἃ ἔτι καὶ νῦν ἐν πολλαῖς τῶν πόλεωσιν διαμένει νο-
 μιζόμενα, κατὰ μικρὸν ἠϋξήθη προαγόντων ὅσον ἐγίγνετο
 15 τραγωδία ἐπαύσατο, ἐπεὶ ἔσχε τὴν αὐτῆς φύσιν. καὶ τό 13
 τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύ-
 λος ἤγαγε καὶ τὰ τοῦ χοροῦ ἡλάττωσε καὶ τὸν λόγον
 πρωταγωνιστὴν παρεσκεύασεν, τρεῖς δὲ καὶ σκηνογραφίαν
 Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέ- 14
 20 ξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὄψ' ἀπε-
 σεμνύνθη. τό τε μέτρον ἐκ τετραμέτρου ἱαμβεῖον ἐγένετο·
 τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν
 καὶ ὀρχηστικωτέραν εἶναι τὴν πόλιν, λέξεως δὲ γενομένης
 αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εἶρε· μάλιστα γὰρ λεκτι-
 25 κὸν τῶν μέτρων τὸ ἱαμβεῖον ἐστίν· σημεῖον δὲ τούτου·
 πλείστα γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς
 ἀλλήλους, ἐξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λε-
 κτικῆς ἁρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη καὶ τὰ ἄλλ' 15

8. κρίνεται ἢ ναί· καὶ A^o: ναί secl. Bursian: κρίνεται εἶναι καὶ apogr.: κρίναι
 καὶ Forchhammer: fort. κρίνεται εἶναι ἢ καί: αὐτὰ τε κατ' αὐτὸ εἶναι
 κρείττον ἢ πρὸς θάτερα Σ ut videtur (Margoliouth) 9. γενομένη δ' οὖν
 Riccardianus 46: γενομένη οὖν apogr.: γενομένης οὖν A^o 10. αὐτοσχεδια-
 στική apogr.: αὐτοσχεδιαστικῆς A^o 11. φαλλικά apogr.: φαύλικά A^o:
 φαυλικά vel φαῦλα Σ 12. διαμένει apogr.: διαμένειν A^o 15. αὐτῆς
 Bekker: αὐτῆς apogr.: αὐτῆς A^o 19. λέξεως] λέξεις Σ ('orationes'
 Arabs): <ὡς λέξεις ἐκ> λέξεως Christ. Omissum vocabulum collato Arabe id
 esse Margoliouth suspicatur cuius vice Graeculi ὑψηγορία usurpant 20.
 σατυρικοῦ A^o 21 et 25. ἱαμβιον A^o 26. ἱαμβία A^o 27. ἐξάμετρα]
 τετράμετρα Winstanley eis λεκτικὴν ἁρμονίαν Wecklein (cf. Rhet. iii. 8.
 1408 b 32): codicum lect. tutatur Arabs verba 25 σημεῖον—28 ἁρμονίας
 suadente Usener secl. Susemihl 28. post πλήθη punctum del. Gomperz
 ἄλλα ὡς apogr. (confirm. Arabs): ἄλλως A^o: ἄλλα οἷς Hermann

types or not; and whether it is to be judged in itself, or in relation also to the audience,—this raises another question. Be that as it may, Tragedy—as also Comedy 12—was at first mere improvisation. The one originated with the authors of the Dithyramb, the other with those of the phallic songs, which are still in use in many of our cities. Tragedy advanced by slow degrees; each new element that showed itself was in turn developed. Having passed through many changes, it found its natural form, and there it stopped.

Aeschylus first introduced a second actor; he dimin- 13-
ished the importance of the Chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting. Moreover, 14
it was not till late that the short plot was discarded for one of greater compass, and the grotesque diction of the earlier satyric form for the stately manner of Tragedy. The iambic measure then replaced the trochaic tetrameter, which was originally employed when the poetry was of the satyric order, and had greater affinities with dancing. Once dialogue had come in, Nature herself discovered the appropriate measure. For the iambic is, of all measures, the most colloquial: we see it in the fact that conversational speech runs into iambic lines more frequently than into any other kind of verse; rarely into hexameters, and only when we drop the colloquial intonation. The additions to the number of 'episodes' 15
or acts, and the other accessories of which tradition

ὥς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν εἰρημένα· πο-
30 λὺ γὰρ ἂν ἴσως ἔργον εἴη διεξιέναι καθ' ἕκαστον.

V Ἡ δὲ κωμωδία ἐστὶν ὥσπερ εἵπομεν μίμησις φανυτοτέρων
μὲν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ
ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον ἐστὶν ἀμάρτη-
μά τι καὶ αἰσχος ἀνώδυνον καὶ οὐ φθαρτικόν, οἷον εὐ-
35 θὺς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον
ἄνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγωδίας μεταβάσεις καὶ 2
δι' ὧν ἐγένοντο οὐ λελήθασιν, ἡ δὲ κωμωδία διὰ τὸ μὴ
1449 b σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν κωμῶδων
ὀψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἐβελονταί ἦσαν. ἥδη δὲ
σχήματά τινα αὐτῆς ἐχούσης οἱ λεγόμενοι αὐτῆς ποιηταὶ
μνημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ 3
5 πλήθη ὑποκριτῶν καὶ ὅσα τοιαῦτα, ἡγνόηται. τὸ δὲ μύ-
θους ποιεῖν [Ἐπίχαρμος καὶ Φόρμις] τὸ μὲν ἐξ ἀρχῆς
ἐκ Σικελίας ἦλθε, τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἥρξεν
ἀφόμενος τῆς ἰαμβικῆς ιδέας καθόλου ποιεῖν λόγους καὶ
μύθους. ἡ μὲν οὖν ἐποποιία τῇ τραγωδίᾳ μέχρι μὲν τοῦ μετὰ 4
10 μέτρου [μεγάλου] μίμησις εἶναι σπουδαίων ἡκολούθησεν· τῷ
δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελίαν εἶναι, ταύτη

29. περί μὲν οὖν τούτων τοσαῦτα add. Ald. ante ἔστω 32. ἀλλ' ἡ τοῦ
αἰσχροῦ Friedreich: ἀλλὰ <κατὰ τὸ γελοῖον,> τοῦ <δ'> αἰσχροῦ Christ: 'sed
tantum res ridicula est de genere foedi quae est portio et ridicula Arabs, i.e.
ἀλλὰ μόνον τὸ γελοῖον ἐστὶ τοῦ αἰσχροῦ δ μόριον ἐστὶ καὶ τὸ γελοῖον Σ, quod ex
duabus lectionibus conflatum esse censet Susemihl (1) ἀλλὰ μόριον μόνον τὸ
γελοῖον ἐστὶ τοῦ αἰσχροῦ, (2) ἀλλὰ τοῦ αἰσχροῦ μόριον ἐστὶ καὶ τὸ γελοῖον

33. γελοῖον (bis) A^c 1449 b 3. οἱ λεγόμενοι] ὀλίγοι μὲν οἱ Castelvetro:
ὀλίγοι μὲν [οἱ] Usener 4. προλόγους A^c: πρόλογον Christ: λόγους Her-

mann 6. Ἐπίχαρμος καὶ Φόρμις secl. Susemihl: <ἐκεῖθεν γὰρ ἦσθη>
'Ἐπίχαρμος καὶ Φόρμις post ἦλθε Bywater, collato Themistio, Or. xxvii. p. 337 A,
recte, ut opinor 8. εἰδέας A^c 9-10. μέχρι μὲν τοῦ μετὰ μέτρου Thurot
(cf. Arab.): μέχρι μόνου μέτρου μεγάλου codd.: μέχρι μὲν τοῦ μέτρου <ἐν μήκει>
μεγάλῳ coni. Susemihl: μέχρι μὲν τοῦ μέτρου Tyrwhitt: μέχρι μόνου <τοῦ διὰ
λόγον ἐμ> μέτρον μεγάλου Ueberweg 10. μεγάλου codd.: secl. Bursian:
μετὰ λόγου Ald. et, ut videtur, Σ τῷ Ald.: τὸ A^c 11. ταύτη A^c

tells, must be taken as already described; for to discuss them in detail would, doubtless, be a large undertaking.

V Comedy is, as we have said, an imitation of characters of a lower type,—not, however, in the full sense of the word bad, the Ludicrous being merely a subdivision of the ugly. It consists in some defect or ugliness which is not painful or destructive. To take an obvious example, the comic mask is ugly and distorted, but does not imply pain.

The successive changes through which Tragedy passed, 2 and the authors of these changes, are well known, whereas Comedy has had no history, because it was not at first
1449 b treated seriously. It was late before the Archon granted a comic chorus to a poet; the performers were till then voluntary. Comedy had already taken definite shape when comic poets, distinctively so called, are heard of. Who furnished it with masks, or prologues, or increased 3 the number of actors,—these and other similar details remain unknown. As for the plot, it came originally from Sicily; but of Athenian writers Crates was the first who, abandoning the 'iambic' or lampooning form, generalised his themes and plots.

Epic poetry agrees with Tragedy in so far as it is an 4 imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again.

διαφέρουσιν· ἔτι δὲ τῷ μήκει, <ἐπεὶ> ἢ μὲν ὅτι μάλιστα
 πειρᾶται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ μικρὸν ἐξαλλάττειν,
 ἢ δὲ ἐποποιία ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρει· καίτοι
 15 τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδίαις τοῦτο ἐποιοῦν καὶ ἐν
 τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ μὲν ταῦτά, τὰ δὲ ἴδια τῆς 5
 τραγωδίας· διόπερ ὅστις περὶ τραγωδίας οἶδε σπουδαίας
 καὶ φαύλης, οἶδε καὶ περὶ ἐπῶν· ἃ μὲν γὰρ ἐποποιία
 ἔχει, ὑπάρχει τῇ τραγωδίᾳ, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ
 20 ἐποποιίᾳ.

VI Περὶ μὲν οὖν τῆς ἐν ἐξαμέτροις μιμητικῆς καὶ περὶ κω-
 μωδίας ὕστερον ἐροῦμεν, περὶ δὲ τραγωδίας λέγωμεν ἀνα-
 λαβόντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὅρον τῆς
 οὐσίας. ἔστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας 2
 25 καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένῳ λόγῳ χωρὶς ἐκά-
 στῳ τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγ-
 γελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων
 παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν λόγον τὸν 3
 ἔχοντα ῥυθμὸν καὶ ἁρμονίαν καὶ μέλος, τὸ δὲ χωρὶς τοῖς
 30 εἵδεσι τὸ διὰ μέτρων ἔνια μόνον περαίνεσθαι καὶ πάλιν ἕτερα
 διὰ μέλους. ἐπεὶ δὲ πράττοντες ποιοῦνται τὴν μίμησιν, 4
 πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόριον τραγωδίας ὃ
 τῆς ὅψεως κόσμος, εἶτα μελοποιία καὶ λέξις· ἐν τούτοις γὰρ
 ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξις μὲν αὐτὴν τὴν τῶν

12. διαφέρει Hermann (confirm. Arabs) <ἐπεὶ> ἢ μὲν Gomperz: <ῆ>
 ἢ μὲν conl. Vahlen: <ei> ἢ μὲν Tucker: ἢ μὲν γὰρ apogr. 14. τοῦτω
 (τοῦτο pr. m.) A° διαφέρουσιν Christ 16. ἔπεσιν et ἀπασιν var. lect.
 Σ (Diels), 'in omnibus epesi' Arabs ταῦτά apogr.: ταῦτα A° 19.
 αὐτῇ A°: αὐτῇ apogr.: αὐτῇ Reiz: ἐν αὐτῇ Richards 21. μὲν add. apogr.:
 om. A° 22. ἀναλαβόντες Bernays: ἀπολαβόντες codd. 25. ἐκάστῳ
 Reiz: ἐκάστου codd. 28. παθημάτων corr. apogr., Σ: μαθημάτων
 A° 29. καὶ μέλος] καὶ μέτρον Vettori: secl. Tyrwhitt 30. μόνον]
 μόρια Σ ('partes' Arabs) 34. αὐτὴν] ταύτην Bywater

in their length: for Tragedy endeavours, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit; whereas the Epic action has no limits of time. This, then, is a second point of difference; though at first the same freedom was admitted in Tragedy as in Epic poetry.

Of their constituent parts some are common to both, some peculiar to Tragedy: whoever, therefore, knows what is good or bad Tragedy, knows also about Epic poetry. All the elements of an Epic poem are found in Tragedy, but the elements of a Tragedy are not all found in the Epic poem.

VI Of the poetry which imitates in hexameter verse, and of Comedy, we will speak hereafter. Let us now discuss Tragedy, resuming its formal definition, as resulting from what has been already said.

Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By 'language embellished,' I mean language into which rhythm, 'harmony,' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song.

Now as tragic imitation implies persons acting, it necessarily follows, in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the medium of imitation. By 'Diction'

35 μέτρων σύνθεσιν, μελοποιίαν δὲ ὃ τὴν δύναμιν φανεράν
 ἔχει πᾶσιν. ἐπεὶ δὲ πράξεώς ἐστι μίμησις, πρᾶττεται δὲ 5
 ὑπὸ τινῶν πραττόντων, οὓς ἀνάγκη ποιούς τινας εἶναι κατὰ
 τε τὸ ἦθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς
 1450 a πράξεις εἶναι φάμεν ποιᾶς τινας, πέφυκεν δὲ αἷτια δύο τῶν
 πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ κατὰ ταύτας καὶ
 τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες), ἔστιν δὲ τῆς μὲν 6
 πράξεως ὁ μῦθος ἢ μίμησις· λέγω γὰρ μῦθον τοῦτον, τὴν
 5 σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἦθη, καθ' ὃ ποιούς τινας
 εἶναι φάμεν τοὺς πρᾶττοντας, διάνοιαν δέ, ἐν ὅσοις λέγον-
 τες ἀποδεικνύασιν τι ἢ καὶ ἀποφαίνονται γνώμην. ἀνάγκη 7
 οὖν πάσης τραγωδίας μέρη εἶναι ἔξ, καθ' ἃ ποιᾶ τις ἐστὶν
 ἢ τραγωδία· ταῦτα δ' ἐστὶ μῦθος καὶ ἦθη καὶ λέξεις καὶ
 10 διάνοια καὶ ὄψις καὶ μελοποιία. οἷς μὲν γὰρ μιμοῦνται,
 δύο μέρη ἐστίν, ὥς δὲ μιμοῦνται, ἕν, ἃ δὲ μιμοῦνται, τρία,
 καὶ παρὰ ταῦτα οὐδέν. τούτοις μὲν οὖν <πάντες> [οὐκ ὀλίγοι 8
 αὐτῶν] ὥς εἰπεῖν κέχρηται τοῖς εἰδεσιν· καὶ γὰρ ὄψεις ἔχει πᾶν
 καὶ ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡσαύ-
 15 τως. μέγιστον δὲ τούτων ἐστὶν ἢ τῶν πραγμάτων σύστασις· 9

35. μέτρων] ὀνομάτων Hermann, collato 1450 b 15 36. πᾶσιν Maggi:
 πᾶσαν codd. 38. διὰ δὲ Zeller διὰ γὰρ τούτων . . . πάντες in
 parenthesis Thurot 1450 a 1. πέφυκεν δὲ apogr.: πέφυκεν Δ^o αἷτια
 codd.: αἷτίας Christ 8. δὴ Eucken: δὲ codd. 4. τοῦτον] τοῦτο
 Maggi: secl. Christ (cf. Arab.) 5. καθὸ Δ^o: καθ' ἃ apogr. 8.
 καθ' ἃ ποιᾶ apogr.: καθοποία Δ^o 12. οὐκ ὀλίγοι αὐτῶν ὡς εἰπεῖν codd.:
 ὀλίγου αὐτῶν <ἅπαντες> ὡς εἰπεῖν conl. Bywater: οὐκ ὀλίγοι αὐτῶν <ἀλλὰ
 πάντες> ὡς εἰπεῖν Bursian: οὐκ ὀλίγοι αὐτῶν om. Σ, sed πάντως (= πάντες)
 add. (vid. Margoliouth). Secluso igitur tanquam glossemate οὐκ ὀλίγοι
 αὐτῶν, scripsi <πάντες> ὡς εἰπεῖν: cf. Rhet. i. 1. 1354 a 12, ὀλίγον codd.:
 οὐδὲν ὡς εἰπεῖν Δ^o marg., ubi ὀλίγον glossema esse suspicor, veram lect. οὐδὲν
 ὡς εἰπεῖν: Dem. or. xxxviii. 6 πάντων τῶν πλείστων ὡς εἰπεῖν, ubi τῶν
 πλείστων secluserim. Viam monstravit Diels, qui tamen πάντες quoque
 omisso, τούτοις μὲν οὖν ὡς εἰπεῖν scripsit: οὐκ ὀλίγοι αὐτῶν <ἀλλ' ἐν πᾶσι
 πάντες> Gomperz: οὐκ ὀλίγοι αὐτῶν <ἀλλὰ πάντες πᾶσι> Zeller: <πάντες
 ἐν πᾶσιν αὐτῆς> Susemihl 13. ὄψεις vel ὄψιν apogr.: ὄψιν Δ^o πᾶ
 iar: suspexeris

I mean the mere metrical arrangement of the words: as for 'Song,' it is a term whose sense every one understands.

Again, Tragedy is the imitation of an action; and an action implies personal agents, who necessarily possess certain distinctive qualities both of character and thought; 1450 a for it is by these that we qualify actions themselves, and these—thought and character—are the two natural causes from which actions spring, and on actions again all success or failure depends. Hence, the Plot is the imitation of the action:—for by plot I here mean the arrangement of the incidents. By Character I mean that in virtue of which we ascribe certain qualities to the agents. Thought is required wherever a statement is proved, or, it may be, a general truth enunciated. Every Tragedy, therefore, must have six parts, which 7 parts determine its quality—namely, Plot, Character, Diction, Thought, Spectacle, Song. Two of the parts constitute the medium of imitation, one the manner, and three the objects of imitation. And these complete the list. These elements have been employed, we may say, by the 8 poets to a man; in fact, every play contains Spectacular elements as well as Character, Plot, Diction, Song, and Thought.

But most important of all is the structure of the 9

ἡ γὰρ τραγωδία μίμησις ἐστὶν οὐκ ἀνθρώπων ἀλλὰ πρά-
 ξεως καὶ βίου· <ὁ δὲ βίος> ἐν πράξει ἐστὶν καὶ τὸ τέλος
 πρᾶξις τις ἐστίν, οὐ ποιότης· εἰσὶν δὲ κατὰ μὲν τὰ ἥθη ποιοί 10
 τινες, κατὰ δὲ τὰς πράξεις εὐδαίμονες ἢ τούναντίον. οὐκ οὖν
 20 ὅπως τὰ ἥθη μιμῆσονται πράττουσιν, ἀλλὰ τὰ ἥθη συμ-
 παραλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ πράγματα καὶ
 ὁ μῦθος τέλος τῆς τραγωδίας, τὸ δὲ τέλος μέγιστον ἀπάντων.
 ἔτι ἄνευ μὲν πράξεως οὐκ ἂν γένοιτο τραγωδία, ἄνευ δὲ 11
 ἡθῶν γένοιτ' ἄν. αἱ γὰρ τῶν νέων τῶν πλείστων ἀήθεις
 25 τραγωδαὶ εἰσὶν καὶ ὅλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ
 τῶν γραφέων Ζεῦξις πρὸς Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ
 Πολύγνωτος ἀγαθὸς ἡθογράφος, ἡ δὲ Ζεύξιδος γραφὴ οὐδὲν
 ἔχει ἥθος. ἔτι ἐάν τις ἐφεξῆς θῇ ῥήσεις ἠθικὰς καὶ λέξει 12
 καὶ διανοίᾳ εὖ πεποιημένας, οὐ ποιήσει ὃ ἦν τῆς τραγω-
 30 δίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἢ καταδεεστέροις τούτοις
 κεχρημένη τραγωδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πρα-
 γμάτων. πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγῇ ἡ 13
 τραγωδία, τοῦ μύθου μέρη ἐστίν, αἳ τε περιπέτεια καὶ ἀνα-
 γνωρίσεις. ἔτι σημείουν ὅτι καὶ οἱ ἐγχειροῦντες ποιεῖν πρό- 14
 35 τερον δύνανται τῇ λέξει καὶ τοῖς ἡθεσιν ἀκριβοῦν ἢ τὰ
 πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶτοι ποιηταὶ σχεδὸν
 ἅπαντες. ἀρχὴ μὲν οὖν καὶ οἷον ψυχὴ ὁ μῦθος τῆς τρα-

16. ἀλλὰ πράξεως καὶ βίου καὶ εὐδαιμονίας καὶ ἡ κακοδαιμονία ἐν πράξει codd., sed alio spectat Arabs ('sed in operibus et vita. Et <vita> est in opere'); unde Margoliouth ἀλλὰ πράξεως καὶ βίου, <ὁ δὲ βίος> ἐν πράξει, quod probant Diels, Zeller, Susemihl. Codicum lectionem ita supplet Vahlen, καὶ εὐδαιμονίας <καὶ κακοδαιμονίας, ἡ δὲ εὐδαιμονία> καὶ ἡ κακοδαιμονία

20. πράττουσιν] πράττοντας ποιοῦσιν conl. Vahlen συμπαράλαμβάνουσι Guelferbytanus pr. m., Spengel: συμπεριλαμβάνουσιν A^c 26 et 27. Πολύγνωστον et Πολύγνωστος A^c 28. λέξει καὶ διανοίᾳ Vahlen (confirm. Arabs): λέξεις καὶ διανοίας codd. 29. οὐ aīd. apogr. ('nequaquam' Arabs): om. A^c: fort. οὐδαμῶς Margoliouth 30. ἡ apogr.: ἡ A^c 36. συνίστασθαι codd.: συνιστάναι Thurot

incidents. For Tragedy is an imitation, not of men, but of an action and of life, and life consists in action, and its end is a mode of action, not a quality. Now 10 character determines men's qualities, but it is by their actions that they are happy or the reverse. Dramatic action, therefore, is not with a view to the representation of character: character comes in as subsidiary to the actions. Hence the incidents and the plot are the end of a tragedy; and the end is the chief thing of all. Again, 11 without action there cannot be a tragedy; there may be without character. The tragedies of most of our modern poets fail in the rendering of character; and of poets in general this is often true. It is the same in painting; and here lies the difference between Zeuxis and Polygnotus. Polygnotus delineates character well: the style of Zeuxis is devoid of ethical quality. Again, if you string 12 together a set of speeches expressive of character, and well finished in point of diction and thought, you will not produce the essential tragic effect nearly so well as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents. Besides which, the most powerful elements of emotional 13 interest in Tragedy—Peripeteia or Reversal of the Situation, and Recognition scenes—are parts of the plot. A further proof is, that novices in the art attain to finish 14 of diction and precision of portraiture before they can construct the plot. It is the same with almost all the early poets.

The Plot, then, is the first principle, and, as it were,

γωφδίας, δεύτερον δὲ τὰ ἥθη· παραπλήσιον γάρ ἐστιν καὶ 15
 1450 b ἐπὶ τῆς γραφικῆς· εἰ γὰρ τις ἐναλείψει τοῖς καλλίστοις
 φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν καὶ λευκο-
 γραφήσας εἰκόνα· ἔστιν τε μίμησις πράξεως καὶ διὰ ταύτην
 μάλιστα τῶν πραττόντων. τρίτον δὲ ἡ διάνοια· τοῦτο δέ 16
 5 ἐστιν τὸ λέγειν δύνασθαι τὰ ἐνόντα καὶ τὰ ἀρμόττοντα,
 ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον
 ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποιοῦν λέγοντας, οἱ
 δὲ νῦν ῥητορικῶς. ἔστιν δὲ ἡθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν 17
 προαίρεσιν ὁποῖά τις προαιρεῖται ἢ φεύγει· διόπερ οὐκ
 10 ἔχουσιν ἡθος τῶν λόγων ἐν οἷς οὐκ ἔστι δηλον ἢ ἐν
 οἷς μὴδ' ὅλως ἔστιν ὃ τι προαιρεῖται ἢ φεύγει ὁ λέγων·
 διάνοια δέ, ἐν οἷς ἀποδεικνύουσὶ τι ὥς ἔστιν ἢ ὥς οὐκ ἔστιν
 ἢ καθόλου τι ἀποφαίνονται. τέταρτον δὲ τῶν λεγομένων ἢ 18
 λέξεις· λέγω δέ, ὥσπερ πρότερον εἴρηται, λέξιν εἶναι τὴν
 15 διὰ τῆς ὀνομασίας ἐρμηνείαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ
 ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν 19
 [πέντε] ἢ μελοποιία μέγιστον τῶν ἡδυσμάτων, ἢ δὲ ὄψις
 ψυχαγωγικὸν μὲν, ἀτεχνότατον δὲ καὶ ἥκιστα οἰκεῖον τῆς ποιη-
 τικῆς· <ῖσ>ως γὰρ τῆς τραγωδίας δύναμις καὶ ἄνευ ἀγῶνος

38. παραπλήσιον . . . εἰκόνα supra post πραγμάτων v. 31 collocavit Castel-
 vetro. 1450 b 1. ἐνα λείψει A^o 3. τε codd.: γὰρ Hermann 6.
 ἐπὶ τῶν λόγων secl. M. Schmidt 9–11. ὁποῖα τις . . . φεύγει ὁ λέγων
 Gomperz, alios secutus: ὁποῖα τις (ὁ ποῖα τίς) ἐν οἷς οὐκ ἔστι δηλον ἢ
 προαιρεῖται ἢ φεύγει· διόπερ οὐκ ἔχουσιν ἡθος τῶν λόγων ἐν οἷς μὴδ' ὅλως ἔστιν
 ὃ τις (β τι apogr.) προαιρεῖται ἢ φεύγει ὁ λέγων A^o: ὁποῖα τις· διόπερ οὐκ
 ἔχουσιν . . . φεύγει ὁ λέγων (verbis ἐν οἷς οὐκ ἔστι δηλον ἢ προαιρεῖται ἢ
 φεύγει omissis cum Arabe) Margoliouth. Suspiciatur Susemihl ἐν οἷς οὐκ
 ἔστι . . . ἢ φεύγει et ἐν οἷς μὴδ' ὅλως ἔστιν . . . ἢ φεύγει duplicem lectionem
 fuisse 11. τι apogr.: τις A^o 13. λεγομένων Gomperz: μὲν λόγων
 codd.: ἐν λόγῳ Bywater 17. πέντε A^o: secl. Spengel (confirm. Arabs):
 πέμπτου apogr. 18. ἀτεχνότατον A^o 19. ἴσως Meiser: ὥς A^o: ἢ
 apogr.: ὅλως Gomperz

the soul of a tragedy : Character holds the second place.
1450 b A similar fact is seen in painting. The most beautiful 15
colours, laid on confusedly, will not give as much pleasure
as the chalk outline of a portrait. Thus Tragedy is the
imitation of an action, and of the agents mainly with a
view to the action.

Third in order is Thought,—that is, the faculty of 16
saying what is possible and pertinent in given circum-
stances. In the case of oratory, this is the function of
the political art and of the art of rhetoric : and so indeed
the older poets make their characters speak the language
of civic life ; the poets of our time, the language of the
rhetoricians. Character is that which reveals moral 17
purpose, showing what kind of things a man chooses or
avoids. Speeches, therefore, which do not make this
manifest, or in which the speaker does not choose or
avoid anything whatever, are not expressive of character.
Thought, on the other hand, is found where something is
proved to be or not to be, or a general maxim is
enunciated.

Fourth among the elements enumerated comes 18
Diction ; by which I mean, as has been already said, the
expression of the meaning in words ; and its essence is
the same both in verse and prose.

Of the remaining elements Song holds the chief place 19
among the embellishments.

The Spectacle has, indeed, an emotional attraction of
its own, but, of all the parts, it is the least artistic, and
connected least with the art of poetry. For the power
of Tragedy, we may be sure, is felt even apart from
representation and actors. Besides, the production of

20 καὶ ὑποκριτῶν ἔστιν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν
τῶν ὄψεων ἢ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἔστιν.

VII Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν
τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο
καὶ πρῶτον καὶ μέγιστον τῆς τραγωδίας ἔστιν. κείται δὴ 2
25 ἡμῖν τὴν τραγωδίαν τελείας καὶ ὅλης πράξεως εἶναι μί-
μησιν ἐχούσης τι μέγεθος· ἔστιν γὰρ ὅλον καὶ μηδὲν ἔχον
μέγεθος. ὅλον δὲ ἔστιν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τε- 3
λευτήν. ἀρχὴ δὲ ἔστιν ὃ αὐτὸ μὲν μὴ ἐξ ἀνάγκης μετ'
ἄλλο ἔστιν, μετ' ἐκείνο δ' ἕτερον πέφυκεν εἶναι ἢ γίνεσθαι.
30 τελευτὴ δὲ τοῦναντίον ὃ αὐτὸ μετ' ἄλλο πέφυκεν εἶναι ἢ
ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολὺ, μετὰ δὲ τοῦτο ἄλλο οὐδέν·
μέσον δὲ ὃ καὶ αὐτὸ μετ' ἄλλο καὶ μετ' ἐκείνο ἕτερον.
δεῖ ἄρα τοὺς συνεστῶτας εἶ μύθους μὴθ' ὁπόθεν ἔτυχεν
ἀρχεσθαι μὴθ' ὅπου ἔτυχε τελευτᾶν, ἀλλὰ κεκρῆσθαι ταῖς
35 εἰρημέναις ιδέαις. ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῶον καὶ ἅπαν 4
πρᾶγμα ὃ συνέστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα
δεῖ ἔχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ
γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἔστιν, διὸ οὔτε πάμμικρον
ἂν τι γένοιτο καλὸν ζῶον (συγχεῖται γὰρ ἡ θεωρία ἐγγὺς
40 τοῦ ἀναισθήτου χρόνου γινομένη), οὔτε παμμέγεθες (οὐ γὰρ
1451 a ἅμα ἡ θεωρία γίνεται ἀλλ' οἴχεται τοῖς θεωροῦσι τὸ ἐν
καὶ τὸ ὅλον ἐκ τῆς θεωρίας), οἷον εἰ μυρίων σταδίων εἴη
ζῶον· ὥστε δεῖ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν 5
ζῴων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι, οὕτω

24. δὴ Bywater: δ' A^c

28. μὴ ἐξ ἀνάγκης codl.: ἐξ ἀνάγκης μὴ Pazzi

35. ιδέαις ἀρογτ.: εἰδέαις A^c

38. πάμμικρον Riccardianus 16: πᾶν μικρὸν

A^c: πᾶν μικρὸν Laurentianus 1x. 16

40. χρόνου secl. Bonitz: tutatur

Arabs

παμμέγεθες Riccardianus 16: πᾶν μέγεθος A^c: πᾶν μέγα Lauren-

tianus 1x. 16

1451 a 3. σωμάτων] συστημάτων Bywater

spectacular effects depends more on the art of the stage machinist than on that of the poet.

VII These principles being established, let us now discuss the proper structure of the Plot, since this is the first and most important thing in Tragedy.

Now, according to our definition, Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it. A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles.

Again, a beautiful object, whether it be a living organism or any whole composed of parts, must not only have an orderly arrangement of parts, but must also be of a certain magnitude; for beauty depends on magnitude and order. Hence a very small animal organism cannot be beautiful; for the view of it is confused, the object being seen in an almost imperceptible moment of time. Nor, again, can one of vast size be beautiful; for as the eye cannot take it all in at once, the unity and sense of the whole is lost for the spectator; as for instance if there were one a thousand miles long. As, therefore, in the case of animate bodies and organisms a certain magnitude is necessary, and a magni-

5 καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μήκος, τοῦτο δὲ εὐμνημόνευ-
 τον εἶναι. τοῦ μήκους ὅρος <ὁ> μὲν πρὸς τοὺς ἀγῶνας καὶ 6
 τὴν αἰσθησιν οὐ τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει ἑκατὸν
 τραγωδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἂν ἡγωνίζοντο,
 ὥσπερ ποτὲ καὶ ἄλλοτε φασιν. ὁ δὲ κατ' αὐτὴν τὴν φύσιν 7
 10 τοῦ πράγματος ὅρος, αἰεὶ μὲν ὁ μείζων μέχρι τοῦ σύν-
 δηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος· ὥς δὲ ἀ-
 πλῶς διορίσαντας εἰπεῖν, ἐν ὅσῳ μεγέθει κατὰ τὸ εἰκὸς ἡ
 τὸ ἀναγκαῖον ἐφεξῆς γιγνομένων συμβαίνει εἰς εὐτυχίαν
 14 ἐκ δυστυχίας ἢ ἐξ εὐτυχίας εἰς δυστυχίαν μεταβάλλειν,
 VIII ἱκανὸς ὅρος ἐστὶν τοῦ μεγέθους. Μῦθος δ' ἐστὶν εἰς
 οὐχ ὥσπερ τινὲς οἴονται ἔαν περὶ ἓνα ἧ· πολλὰ γὰρ
 καὶ ἄπειρα τῷ ἐνὶ συμβαίνει, ἐξ ὧν [ἐνίων] οὐδέν ἐστιν
 ἓν· οὕτως δὲ καὶ πράξεις ἑνὸς πολλαί εἰσιν, ἐξ ὧν
 μία οὐδεμία γίνεται πρᾶξις. διὸ πάντες εἰκόασιν ἀμαρ- 2
 20 τάνειν ὅσοι τῶν ποιητῶν Ἑρακλῆϊδα Θησιῆϊδα καὶ τὰ
 τοιαῦτα ποιήματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἰς ἡν
 ὁ Ἑρακλῆς, ἓνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' Ὀ- 3
 μηρος ὥσπερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ' εἰσὶν κα-
 λῶς ἰδεῖν ἥτοι διὰ τέχνην ἢ διὰ φύσιν· Ὀδύσσειαν γὰρ
 25 ποιῶν οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη, οἶον πλε-
 γῆναι μὲν ἐν τῷ Παρνασσῷ, μανῆναι δὲ προσποιησασθαι ἐν

6. ὁ add. Bursian μὲν πρὸς A^c: πρὸς μὲν apogr. 8. κλεψύδραν
 apogr. 9. ἄλλοτε φασίν codd.: ἄλλοτ' εἰώθασιν M. Schmidt; quod olim
 recepi, sed ποτὲ καὶ ἄλλοτε vix aliud significare potest quam 'olim
 aliquando.' Quae in Arabe leguntur ('sicut solemus dicere etiam aliquo
 tempore et aliquando'), alterutri lectioni subsidio esse possunt 17.
 ἐνὶ Guelferbytanus: γένει A^c (cf. 1447 a 17): τῷ γ' ἐνὶ Vettori ἐνίων
 scil. Spengel 18. αἰ ante πολλαί add. apogr.

tude which may be easily embraced in one view ; so in the plot, a certain length is necessary, and a length which can be easily embraced by the memory. The 6 limit of length in relation to dramatic competition and sensuous presentment, is no part of artistic theory. For had it been the rule for a hundred tragedies to compete together, the performance would have been regulated by the water-clock,—as indeed we are told was formerly done. But the limit as fixed by the nature of the 7 drama itself is this:—the greater the length, the more beautiful will the piece be by reason of its size, provided that the whole be perspicuous. And to define the matter roughly, we may say that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad.

VIII Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life which cannot be reduced to unity ; and so, too, there are many actions of one man out of which we cannot make one action. Hence the 2 error, as it appears, of all poets who have composed a *Heracleid*, a *Theseid*, or other poems of the kind. They imagine that as *Heracles* was one man, the story of *Heracles* must also be a unity. But *Homer*, as in all 3 else he is of surpassing merit, here too—whether from art or natural genius—seems to have happily discerned the truth. In composing the *Odyssey* he did not include all the adventures of *Odysseus*—such as his wound on *Parnassus*, or his feigned madness at the mustering of

τῷ ἀγερμῷ, ὃν οὐδὲν θατέρου γενομένου ἀναγκαῖον ἦν
 ἢ εἰκὸς θατέρον γενέσθαι, ἀλλὰ περὶ μίαν πρᾶξιν οἷαν
 λέγομεν τὴν Ὀδύσσειαν συνέστησεν, ὁμοίως δὲ καὶ τὴν
 30 Ἰλιάδα. χρή οὖν καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἢ μία 4
 μίμησις ἐνός ἐστιν οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως μίμησίς
 ἐστι, μίᾳς τε εἶναι καὶ ταύτης ὅλης καὶ τὰ μέρη συνεστά-
 ναι τῶν πραγμάτων οὕτως ὥστε μετατιθεμένου τινὸς μέρους
 ἢ ἀφαιρουμένου διαφέρεισθαι καὶ κινεῖσθαι τὸ ὅλον· δὲ γὰρ
 35 προσὸν ἢ μὴ προσὸν μὴδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόριον τοῦ
 ὅλου ἐστίν.

IX Φανερὸν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὰ
 γεγόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν, ἀλλ' οἷα ἂν
 γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον. ὁ γὰρ 2
 1451 b ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ ἔμμετρα λέγειν ἢ ἄμμετρα
 διαφέρουσιν (εἴη γὰρ ἂν τὰ Ἡροδότου εἰς μέτρα τεθῆναι,
 καὶ οὐδὲν ἦττον ἂν εἴη ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων).
 ἀλλὰ τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γεγόμενα λέγειν,
 5 τὸν δὲ οἷα ἂν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ 3
 σπουδαιότερον ποίησις ἱστορίας ἐστίν· ἢ μὲν γὰρ ποίησις
 μᾶλλον τὰ καθόλου, ἢ δ' ἱστορία τὰ καθ' ἕκαστον λέγει.
 ἐστὶν δὲ καθόλου μὲν, τῷ ποίῳ τὰ ποῖα ἅττα συμβαίνει 4
 λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον, οὐ στο-
 10 χάζεται ἢ ποίησις ὀνόματα ἐπιτιθεμένη· τὸ δὲ καθ' ἕκα-
 στον, τί Ἀλκιβιάδης ἔπραξεν ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς 5
 κωμῳδίας ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ τὸν

28. ἢ add. apogr. 29. λέγομεν apogr.: λέγομεν A^o: ἂν λέγομεν Vahlen
 32. καὶ ταύτης] ταύτης καὶ Susemihl 34. διαφέρεισθαι] διαφθεῖρεσθαι
 Twining ('corrumpatur et confundatur' Arabs): habuit fort. utramque
 lect. Σ (Margoliouth): fort. διαφορεῖσθαι (cf. de Div. 2. 464 b 18) 35.
 ποιεῖ, ἐπίδηλον ὡς apogr. 37. οὐ τὸ apogr. (confirm. Arabs): οὕτω A^o
 38. γεγόμενα Riccardianus 16: γινόμενα cett. 39. καὶ τὰ δυνατὰ secl.
 Maggi 1451 b 4. τοῦτῳ . . . τῷ apogr.: τοῦτο . . . τῷ A^o: τοῦτο . . . τὸ
 Spengel 10. τὸ apogr.: τὸν A^o

the host—incidents between which there was no necessary or probable connexion: but he made the *Odyssey*, and likewise the *Iliad*, to centre round an action that in our sense of the word is one. As therefore, in the other 4 imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.

- IX It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen,—what is possible according to the law of probability or necessity. The 2
1451 b poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and 3 a higher thing than history: for poetry tends to express the universal, history the particular. By the universal 4 I mean how a person of a certain type will on occasion speak or act, according to the law of probability or necessity; and it is this universality at which poetry aims in the names she attaches to the personages. The particular is—for example—what Alcibiades did or suffered. In Comedy this is already apparent: for here 5 the poet first constructs the plot on the lines of prob-

μῦθον διὰ τῶν εἰκότων οὐ τὰ τυχόντα ὀνόματα ὑποτι-
 θέασιν, καὶ οὐχ ὥσπερ οἱ λαμβανοιοὶ περὶ τὸν καθ' ἕκαστον
 15 ποιοῦσιν. ἐπὶ δὲ τῆς τραγωδίας τῶν γενομένων ὀνομάτων ὅ
 ἀντέχονται. αἷτιον δ' ὅτι πιθανόν ἐστι τὸ δυνατόν. τὰ μὲν
 οὖν μὴ γενόμενα οὕτω πιστεύομεν εἶναι δυνατά, τὰ δὲ γε-
 νόμενα φανερόν ὅτι δυνατά, οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύ-
 νατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγωδίαις ἐνίαις μὲν ἐν 7
 20 ἢ δύο τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα πεποι-
 μένα, ἐν ἐνίαις δὲ οὐδ' ἓν, οἷον ἐν τῷ Ἀγάθωνος Ἀνθεί· ὁμοίως
 γὰρ ἐν τούτῳ τὰ τε πράγματα καὶ τὰ ὀνόματα πεποιήται, καὶ
 οὐδὲν ἦττον εὐφραίνει. ὥστ' οὐ πάντως εἶναι ζητητέον τῶν 8
 παραδεδομένων μύθων, περὶ οὓς αἱ τραγωδίαί εἰσιν, ἀντ-
 25 ἔχεσθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν, ἐπεὶ καὶ τὰ γνώ-
 ριμα ὀλίγοις γνώριμά ἐστιν ἀλλ' ὅμως εὐφραίνει πάντας.
 δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν μύθων 9
 εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων, ὅσῳ ποιητῆς κατὰ τὴν μί-
 μησίν ἐστιν, μιμεῖται δὲ τὰς πράξεις. καὶ ἄρα συμβῆναι γενό-
 30 μενα ποιεῖν, οὐθὲν ἦττον ποιητῆς ἐστι· τῶν γὰρ γενομένων
 ἔνια οὐδὲν κωλύει τοιαῦτα εἶναι οἷα ἂν εἰκὸς γενέσθαι καὶ
 δυνατὰ γενέσθαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητῆς ἐστιν.

τῶν δὲ ἄλλων μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις 10

13. οὐ scripsi ('nequaquam' Arabs): οὕτω codd. (cf. 1451 a 37) ἐπι-
 τιθέασιν apogr. 14. τὸν A^o: τῶν apogr. 16. πιθανόν A^o 19. ἐν
 ante ἐνίαις add. apogr. (ceterum cf. Dem. or. iii. 11, xviii. 12) 21. οὐδ' ἐν]
 οὐθ' ἐν A^o: οὐθὲν apogr. οἷον . . . Ἀνθεί] 'quemadmodum si quis unum esse
 bonum statuit' Arabs; male Syrus legisse videtur ἐν τὸ ἀγαθὸν δεῖ ἂν θῆ
 (Margoliouth) Ἀνθεί Welcker: ἄνθει codd. 23. ὥστ' οὐ] ὥσ τοῦ
 A^o οὐ πάντως εἶναι, si sana sunt, arte coherant (cf. οὐχ ἐκὼν εἶναι,
 κατὰ δύναμιν εἶναι, κατὰ τοῦτο εἶναι) εἶναι secl. Spengel: ἂν εἴη M. Schmidt
 24. αἱ <εὐδοκμοῦσαι> τραγωδίαί coni. Vahlen 31. καὶ δυνατὰ γενέσθαι
 secl. Vorländer: om. Arabs 33. τῶν δὲ ἄλλων Tyrwhitt: τῶν δὲ ἀπλῶν
 codd.: ἀπλῶς δὲ τῶν Castelvetro

ability, and then inserts characteristic names;—unlike the lampooners who write about particular individuals. But tragedians still keep to real names, the reason being 6 that what is possible is credible: what has not happened we do not at once feel sure to be possible: but what has happened is manifestly possible: otherwise it would not have happened. Still there are even some tragedies in 7 which there are only one or two well known names, the rest being fictitious. In others, none are well known,—as in Agathon's *Antheus*, where incidents and names alike are fictitious, and yet they give none the less pleasure. We must not, therefore, at all costs keep to the received 8 legends, which are the usual subjects of Tragedy. Indeed, it would be absurd to attempt it; for even subjects that are known are known only to a few, and yet give pleasure to all. It clearly follows that the poet or 'maker 9 should be the maker of plots rather than of verses; since he is a poet because he imitates, and what he imitates are actions. And even if he chances to take an historical subject, he is none the less a poet; for there is no reason why some events that have actually happened should not conform to the law of the probable and possible, and in virtue of that quality in them he is their poet or maker.

Of all plots and actions the epeisodic are the worst. 10

εἰσὶν χεῖριςται· λέγω δ' ἐπεισοδιώδη μῦθον ἐν ᾧ τὰ ἐπείσ-
 35 ὀδια μετ' ἄλληλα οὐτ' εἰκὸς οὐτ' ἀνάγκη εἶναι. τοιαῦται
 δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δι' αὐτούς, ὑπὸ
 δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς· ἀγωνίσματα γὰρ
 ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατείνοντες μῦθον πολ-
 1452 a λάκις διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ 11
 μόνον τελείας ἐστὶ πράξεως ἢ μίμησις ἀλλὰ καὶ φοβερῶν
 καὶ ἐλεεινῶν, ταῦτα δὲ γίνεται [καὶ] μάλιστα ὅταν γένηται
 παρὰ τὴν δόξαν, καὶ μᾶλλον <ὅταν> δι' ἄλληλα· τὸ γὰρ θαν- 12
 5 μαστὸν οὕτως ἔξει μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ
 τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα
 δοκεῖ ὅσα ὥσπερ ἐπίτηδες φαίνεται γεγονέναι, οἷον ὡς ὁ
 ἀνδριὰς ὁ τοῦ Μίτυος ἐν Ἀργεὶ ἀπέκτεινεν τὸν αἴτιον τοῦ
 θανάτου τῷ Μίτυι, θεωροῦντι ἐμπεσῶν· ἔοικε γὰρ τὰ τοιαῦτα
 10 οὐκ εἰκῇ γενέσθαι· ὥστε ἀνάγκη τοὺς τοιοῦτους εἶναι καλ-
 λίους μύθους.

X Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοῖ οἱ δὲ πεπλεγμένοι,
 καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοί εἰσιν ὑπάρχου-
 σιν εὐθὺς οὖσαι τοιαῦται. λέγω δὲ ἀπλῆν μὲν πρᾶξιν ἥς 2
 15 γινομένης ὥσπερ ὄριστα συνεχοῦς καὶ μιᾶς ἄνευ περιπε-
 τείας ἢ ἀναγνωρισμοῦ ἢ μετάβασις γίνεται, πεπλεγμένη
 δ' ἐστὶν ἥς μετὰ ἀναγνωρισμοῦ ἢ περιπετείας ἢ ἀμφοῖν ἢ
 μετάβασίς ἐστιν. ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συ- 3
 στάσεως τοῦ μύθου, ὥστε ἐκ τῶν προγεγενημένων συμβαίνειν

37. ὑποκριτάς A^c (cf. Rhet. iii. 11. 1403 b 33): κριτάς apogr. 38. παρατείνοντες apogr.: παρατείναντες A^c 1452 a 2. ἢ secl. Gomperz 3.
 καὶ secl. Susemihl 4. καὶ μᾶλλον post καὶ μάλιστα codd.: post δόξαν
 Reiz (cf. Rhet. iii. 9. 1410 a 21): καὶ κάλλιον Tucker: καὶ μᾶλλον sive καὶ
 μάλιστα secl. Spengel: καὶ μᾶλλον ante καὶ μάλιστα Richards ὅταν
 add. Reiz 9. μήτιν A^c 17. δ' ἐστὶν ἥς Susemihl: δὲ λέξις A^c: δὲ ἐξ
 ἥς Riccardianus 16: δὲ πρᾶξις apogr.: δὲ ἐστὶν ἐξ ἥς (h. e. δὲ Ἀ' ἐξῆς) Vahlen

I call a plot 'epeisodic' in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its
 1452 a capacity, and are often forced to break the natural continuity.

But again, Tragedy is an imitation not only of a 11 complete action, but of events inspiring fear or pity. Such an effect is best produced when the events come on us by surprise; and the effect is heightened when, at the same time, they follow as cause and effect. The tragic 12 wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design. We may instance the statue of Mityls at Argos, which fell upon his murderer while he was a spectator at a festival, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.

X Plots are either Simple or Complex, for the actions in real life, of which the plots are an imitation, obviously show a similar distinction. An action which is one and 2 continuous in the sense above defined, I call Simple, when the change of fortune takes place without Reversal of the Situation and without Recognition.

A Complex action is one in which the change is accompanied by such Reversal, or by Recognition, or by both. These last should arise from the internal 3 structure of the plot, so that what follows should be the

20 ἡ ἐξ ἀνάγκης ἡ κατὰ τὸ εἰκὸς γίγνεσθαι ταῦτα· διαφέρει γὰρ πολὺ τὸ γίγνεσθαι τάδε διὰ τάδε ἢ μετὰ τάδε.

XI Ἔστι δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή, [καθάπερ εἴρηται,] καὶ τοῦτο δὲ ὥσπερ λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον· ὥσπερ ἐν τῷ Οἰδίποδι
 25 ἔλθων ὡς εὐφρανῶν τὸν Οἰδίπουν καὶ ἀπαλλάξων τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας ὅς ἦν, τοῦναντίον ἐποίησεν· καὶ ἐν τῷ Λυγκεῖ ὁ μὲν ἀγόμενος ὡς ἀποθανούμενος, ὁ δὲ Δαναὸς ἀκολουθῶν ὡς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνωρίσεις 2
 30 δέ, ὥσπερ καὶ τοῦνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολή ἢ εἰς φιλίαν ἢ εἰς ἔχθραν τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὀρισμένων· καλλίστη δὲ ἀναγνώρισις, ὅταν ἅμα περιπέτεια γίνωνται, οἷον ἔχει ἡ ἐν τῷ Οἰδίποδι. εἰσὶν μὲν 3
 οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς ἄψυχα καὶ τὰ
 35 τυχόντα ἔστιν ὡς <δ>περ εἴρηται συμβαίνει, καὶ εἰ πέπραγέ τις ἢ μὴ πέπραγεν ἔστιν ἀναγνώρισις. ἀλλ' ἡ μάλιστα τοῦ μύθου καὶ ἡ μάλιστα τῆς πράξεως ἡ εἰρημένη ἐστίν· ἡ γὰρ τοιαύτη ἀναγνωρίσις καὶ περιπέτεια ἢ ἔλεον 4
 1452 b ἔξει ἢ φόβον, οἷον πράξεων ἢ τραγηδία μίμησις ὑπόκειται· ἔτι δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων

20. ταῦτα] τάναντία Bonitz: τὰ ὕστερα Gomperz 23. καθάπερ εἴρηται secl.

Zeller: <ἡ> καθ' ἃ προήρηται (deleto commate post μεταβολή) Essen

31. Post ἔχθραν add. ἡ ἄλλο τι Gomperz 32. ἅμα περιπέτεια Gomperz

33. γίνονται A^c οἷαν Bywater 35. ὡς ὅπερ Spengel: ὥσπερ A^c:

ὅθ' <δ>περ Gomperz συμβαίνει A^c: συμβαίνειν apogr. 36. ἡ

apogr.: εἰ A^c 38. καὶ περιπέτεια secl. Susemihl καὶ <μάλιστα> ἐὰν

καὶ > περιπέτεια ἢ ἔλεον coni. Vahlen 1452 b 1. οἷον apogr.: οἷον A^c

2. ἔτι δέ] ἐπειδὴ Susemihl (commate post ὑπόκειται posito)

necessary or probable result of the preceding action. It makes all the difference whether any given event is a case of *propter hoc* or *post hoc*.

XI Reversal of the Situation is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity. Thus in the Oedipus, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect. Again in the Lynceus, Lynceus is being led away to his death, and Danaus goes with him, meaning to slay him; but the outcome of the preceding incidents is that Danaus is killed and Lynceus saved.

Recognition, as the name indicates, is a change from 2 ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal of the Situation, as in the Oedipus. There are indeed other 3 forms. Even inanimate things of the most trivial kind may in a sense be objects of recognition. Again, we may recognise or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined 4
1452 b with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend.

συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις τινῶν ἐστὶν ἀναγνώρισις, 5
αἱ μὲν θατέρου πρὸς τὸν ἕτερον μόνον, ὅταν ἢ δῆλος ἄτερος
5 τίς ἐστίν, ὅτε δὲ ἀμφοτέρους δεῖ ἀναγνωρίσαι, οἷον ἡ
μὲν Ἰφιγένεια τῷ Ὀρέστη ἀνεγνωρίσθη ἐκ τῆς πέμψεως
τῆς ἐπιστολῆς, ἐκείνου δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει
ἀναγνωρίσεως.

Δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταύτ' ἐστί, περιπέτεια 6
10 καὶ ἀναγνώρισις, τρίτον δὲ πάθος. [τούτων δὲ περιπέτεια μὲν
καὶ ἀναγνώρισις εἴρηται,] πάθος δὲ ἐστὶ πρῶξις φθαρτικῆ ἢ
ὀδυνηρά, οἷον οἷ τε ἐν τῷ φανερωθῆ θάνατοι καὶ αἱ περι-
ωδυνῆσαι καὶ τρώσεις καὶ ὅσα τοιαῦτα.

XII [Μέρη δὲ τραγωδίας οἷς μὲν ὡς εἶδεσι δεῖ χρῆσθαι
15 πρότερον εἵπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται
κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισὸδιον ἔξοδος χο-
ρικόν, καὶ τούτου τὸ μὲν πάροδος τὸ δὲ στάσιμον· κοινὰ μὲν
ἀπάντων ταῦτα, ἴδια δὲ τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμοι.
ἐστὶν δὲ πρόλογος μὲν μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ 2
20 παρόδου, ἐπεισὸδιον δὲ μέρος ὅλον τραγωδίας τὸ μεταξὺ
ὅλων χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλον τραγωδίας
μεθ' ὃ οὐκ ἐστὶ χοροῦ μέλος· χορικοῦ δὲ πάροδος μὲν ἡ
πρώτη λέξις ὅλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ
ἀναπαίστου καὶ τροχαίου, κόμμος δὲ θρῆνος κοινὸς χοροῦ καὶ
25 <τῶν> ἀπὸ σκηνῆς. μέρη δὲ τραγωδίας οἷς μὲν ὡς εἶδεσι δεῖ 3

3. ἐπεὶ δὴ Parisinus 2038 : ἐπειδὴ codd. cett.

videtur ἄτερος Parisinus 2038, conl. Bernays : ἕτερος codd. cett.

7. ἐκείνου Bywater : ἐκείνω A^o : ἐκείνω apogr.

9. περὶ om. Riccardianus 46

et, ut videtur, Σ ταῦτ'] ταῦτὰ Twining

10. τούτων δὲ . . . εἴρηται

secl. Susemihl : om. Arabs

12. οἷ τε apogr. : ὅτε A^o

14. totum

hoc cap. secl. Ritter, recte, ut opinor

17. κοινὰ μὲν . . . κόμμοι del.

Susemihl

19. προχωροῦ A^o

23. ὅλη Westphal : ὅλον A^o

τῶν add. Christ praeunte Ritter

ὡς εἶδεσι add. apogr.

Recognition, then, being between persons, it may happen 5 that one person only is recognised by the other—when the latter is already known—or it may be necessary that the recognition should be on both sides. Thus Iphigenia is revealed to Orestes by the sending of the letter; but another act of recognition is required to make Orestes known to Iphigenia.

Two parts, then, of the Plot—Reversal of the Situation 6 and Recognition—turn upon surprises. A third part is the Scene of Suffering. The Scene of Suffering is a destructive or painful action, such as death on the stage, bodily agony, wounds and the like.

XII [The parts of Tragedy which must be treated as elements of the whole have been already mentioned. We now come to the quantitative parts—the separate parts into which Tragedy is divided—namely, Prologue, Episode, Exode, Choric song; this last being divided into Parode and Stasimon. These are common to all plays: peculiar to some are the songs of actors from the stage and the Commoi.

The Prologue is that entire part of a tragedy which 2 precedes the Parode of the Chorus. The Episode is that entire part of a tragedy which is between complete choric songs. The Exode is that entire part of a tragedy which has no choric song after it. Of the Choric part the Parode is the first undivided utterance of the Chorus: the Stasimon is a Choric ode without anapaests or trochaic tetrameters: the Commos is a joint lamentation of Chorus and actors. The parts of Tragedy which 3 must be treated as elements of the whole have been

χρησθαι πρότερον εἴπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα ταῦτ' ἐστίν.]

XIII

Ὡν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συν-
ιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς τραγωδίας ἔρ-
30 γον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημένοις. ἐπειδὴ οὖν 2
δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγωδίας μὴ ἀπλήν
ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερὴν καὶ ἐλεεινὴν εἶναι
μιμητικὴν (τοῦτο γὰρ ἴδιον τῆς τοιαύτης μιμήσεως ἐστίν),
πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μετα-
35 βάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς δυστυχίαν, οὐ γὰρ
φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ μιαιρόν ἐστιν· οὔτε τοὺς
μοχθηροὺς ἐξ ἀτυχίας εἰς εὐτυχίαν, ἀτραγωδότατον γὰρ
τοῦτ' ἐστὶ πάντων, οὐδὲν γὰρ ἔχει ὧν δεῖ, οὔτε γὰρ φιλόανθρω-
1453 a πον οὔτε ἐλεεινὸν οὔτε φοβερὸν ἐστίν· οὐδ' αὖ τὸν σφόδρα
πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ
φιλόανθρωπον ἔχει ἂν ἡ τοιαύτη σύστασις ἀλλ' οὔτε ἔλεον
οὔτε φόβον, ὁ μὲν γὰρ περὶ τὸν ἀνάξιον ἐστίν δυστυχοῦντα,
5 ὁ δὲ περὶ τὸν ὅμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβος δὲ
περὶ τὸν ὅμοιον, ὥστε οὔτε ἐλεεινὸν οὔτε φοβερὸν ἔσται τὸ
συμβαῖνον. ὁ μεταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος 3
ὁ μῆτε ἀρετῇ διαφέρων καὶ δικαιοσύνη, μῆτε διὰ κακίαν
καὶ μοχθηρίαν μεταβάλλον εἰς τὴν δυστυχίαν ἀλλὰ δι'
10 ἀμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχία,

28. Ὡν Parisinus 2038: ὡς A^c1453 a 1. αὐτὸν Parisinus 2038: αὐτὸ A^c

5. ἔλεος μὲν . . . τὸν ὅμοιον secl. Ritter (non confirm. Arabs)

already mentioned. The quantitative parts—the separate parts into which it is divided—are here enumerated.]

XIII As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means the specific effect of Tragedy will be produced.

A perfect tragedy should, as we have seen, be arranged ² not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it ^{1453 a} possesses no single tragic quality; it neither satisfies the moral sense nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two ³ extremes,—that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous,—a

οἶον Οἰδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γενῶν
ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῦθον 4
ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τινὲς φασι, καὶ μετα-
βάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ τοῦναντίον
15 ἔξ εὐτυχίας εἰς δυστυχίαν, μὴ διὰ μοχθηρίαν ἀλλὰ δι'
ἀμαρτίαν μεγάλην ἢ οὔου εἴρηται ἢ βελτίονος μᾶλλον ἢ
χείρονος. σημεῖον δὲ καὶ τὸ γιγνόμενον· πρῶτον μὲν γὰρ 5
οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ
ὀλίγας οἰκίας αἱ κάλλισται τραγωδίαὶ συντίθενται, οἶον
20 περὶ Ἀλκμέωνα καὶ Οἰδίπου καὶ Ὀρέστην καὶ Μελέαγρον
καὶ Θυέστην καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν
ἢ παθεῖν δεινὰ ἢ ποιῆσαι. ἡ μὲν οὖν κατὰ τὴν τέχνην
καλλίστη τραγωδία ἐκ ταύτης τῆς συστάσεώς ἐστι. διὸ καὶ 6
οἱ Εὐριπίδῃ ἐγκαλοῦντες τοῦτ' αὐτὸ ἀμαρτάνουσιν, ὅτι τοῦτο
25 δρᾶ ἐν ταῖς τραγωδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν
τελευτῶσιν. τοῦτο γάρ ἐστιν ὥσπερ εἴρηται ὀρθόν· σημεῖον
δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγι-
κώταται αἱ τοιαῦται φαίνονται, ἂν κατορθωθῶσιν, καὶ ὁ
Εὐριπίδης εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ ἀλλὰ τρα-
30 γικώτατός γε τῶν ποιητῶν φαίνεται. δευτέρα δ' ἡ πρώτη 7
λεγομένη ὑπὸ τινῶν ἐστιν [σύστασις] ἢ διπλὴν τε τὴν σύστα-
σιν ἔχουσα, καθάπερ ἡ Ὀδύσσεια, καὶ τελευτῶσα ἔξ ἐναν-
τίας τοῖς βελτίοσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτη διὰ
τὴν τῶν θεάτρων ἀσθένειαν· ἀκολουθοῦσι γὰρ οἱ ποιηταὶ
35 κατ' εὐχὴν ποιοῦντες τοῖς θεαταῖς. ἔστιν δὲ οὐχ αὕτη 8

11. Οἰδίπους apogr.: δῖπους A°

16. ἢ βελτίονος A°

19. κάλλισται

secl. Christ: om. Arabs

20. Ἀλκμέωνα Bywater (cf. Meisterhans Gramm.

Att. Inscr. p. 35): Ἀλκμαίωνα codd.

24. τοῦτ' αὐτὸ Thurot: τὸ αὐτὸ

codd.: αὐτὸ Bywater: αὐτοὶ Reiz: secl. Margoliouth collato Arabe

25.

<αἱ> πολλαὶ Knebel: fort. πολλαὶ <αἱ> Tyrrell

31. σύστασις secl.

Twining ἢ ἡ A°

33. βελτίωσι A°

34. θεάτρων A° et Σ, ut

videtur (cf. 1449 a 9, Herod. vi. 21 ἐς δάκρυα ἔπεσε τὸ θέητρον, Aristoph.

Eq. 233 τὸ γὰρ θέατρον δεξιόν): θεατῶν Riccardianus 16

personage like Oedipus, Thyestes, or other illustrious men of such families.

A well constructed plot should, therefore, be single ⁴ in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out ⁵ our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few houses,—on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction. Hence they are in error ⁶ who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides, faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which ⁷ some place first. Like the *Odyssey*, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The ⁸ pleasure, however, thence derived is not the true tragic

<ή> ἀπὸ τραγωδίας ἡδονὴ ἀλλὰ μᾶλλον τῆς κωμωδίας οἰκεία· ἐκεῖ γὰρ οὐκ ἂν ἔχθιστοι ὦσιν ἐν τῷ μύθῳ, οἷον Ὀρέστης καὶ Αἰγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται καὶ ἀποθνήσκει οὐδείς ὑπ' οὐδενός.

XIV
1453 b

Ἔστιν μὲν οὖν τὸ φοβερὸν καὶ ἐλεεινὸν ἐκ τῆς ὀψέως γίγνεσθαι, ἔστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνου. δεῖ γὰρ καὶ ἄνευ τοῦ ὁρᾶν οὕτω συνεστάναι τὸν μῦθον, ὥστε τὸν ἀκούοντα τὰ
5 πράγματα γινόμενα καὶ φρίττειν καὶ ἐλεεῖν ἐκ τῶν συμβαινόντων· ἅπερ ἂν πάθοι τις ἀκούων τὸν τοῦ Οἰδίου μῦθον. τὸ δὲ διὰ τῆς ὀψέως τοῦτο παρασκευάζειν ἀτεχνό-
τερον καὶ χορηγίας δεόμενόν ἐστιν. οἱ δὲ μὴ τὸ φοβε-
ρὸν διὰ τῆς ὀψέως ἀλλὰ τὸ τερατῶδες μόνον παρασκευά-
10 ζοντες οὐδὲν τραγωδίᾳ κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεῖ ζητεῖν ἡδονὴν ἀπὸ τραγωδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ 8 τὴν ἀπὸ ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρασκευάζειν τὸν ποιητήν, φανερόν ὡς τοῦτο ἐν τοῖς πράγμασιν ἐμποιητέον. ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται
15 τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὲ ἢ φίλων εἶναι 4 πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδετέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε ποιῶν οὔτε μέλλον, πλὴν κατ' αὐτὸ τὸ πάθος· οὐδ' ἂν μηδετέρως ἔχοντες· ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται τὰ

36. <ή> conl. Vahlen
1453 b 4. συνεστάναι Δ^c
δὴ Spengel: δὲ codd.
οὐδ' ἐλεεινὸν Ueberweg

37. οἱ δὲ Bonitz: ἂν οἱ codd.: καὶ οἱ Spengel
7. ἀτεχνότερον apogr.: ἀτεχνώτερον Δ^c 15.
17. ἐχθρόν <ἀποκτείνῃ> Pazzi <φοβερὸν>

pleasure. It is proper rather to Comedy, where those who, in the piece, are the deadliest enemies—like Orestes and Aegisthus—quit the stage as friends at the close, and no one slays or is slain.

XIV Fear and pity may be aroused by spectacular means;
 1453 b but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place. This is the impression we should receive from hearing the story of the Oedipus. But to produce this 2 effect by the mere spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but only of the monstrous, are strangers to the purpose of Tragedy; for we must not demand of Tragedy any and every kind of pleasure, but only that which is proper to it. And since the pleasure which the poet should 3 afford is that which comes from pity and fear through imitation, it is evident that this quality must be impressed upon the incidents.

Let us then determine what are the circumstances which strike us as terrible or pitiful.

Actions capable of this effect must happen between 4 persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention, —except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to

20 πάθη, οἷον εἰ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ
 υἱὸν ἢ υἱὸς μητέρα ἀποκτείνει ἢ μέλλει ἢ τι ἄλλο τοιοῦτον
 δρᾶν, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημμένους μύθους 5
 λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυταιμῆστραν ἀποθα-
 νούσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμέ-
 25 ωνος, αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρή-
 σθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἴπωμεν σαφέστερον.
 ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πράξιν, ὥσπερ οἱ παλαιοὶ 6
 ἐποιοῦν εἰδότας καὶ γινώσκοντας, καθάπερ καὶ Εὐριπίδης
 ἐποίησεν ἀποκτείνουσιν τοὺς παῖδας τὴν Μήδειαν· ἔστιν δὲ
 30 πράξαι μὲν, ἀγνοοῦντας δὲ πράξαι τὸ δεινόν, εἴθ' ὕστερον
 ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους Οἰδίπους· τοῦ-
 το μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγωδίᾳ οἷον
 ὁ Ἀλκμέων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῷ τραυ-
 ματίᾳ Ὀδυσσεύϊ. ἔτι δὲ τρίτον παρὰ ταῦτα * * τὸ μέλλον- 7
 35 τα ποιεῖν τι τῶν ἀνηκέστων δι' ἄγνοιαν ἀναγνωρίσαι πρὶν
 ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως. ἢ γὰρ πράξαι
 ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν
 γινώσκοντα μελλῆσαι καὶ μὴ πράξαι χεῖριστον· τό τε γὰρ
 μιᾶρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ οὐδεὶς
 1454 a ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις, οἷον ἐν Ἀντιγόνῃ τὸν Κρέοντα
 ὁ Ἀΐμων. τὸ δὲ πράξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα 8

20. οἷον εἰ Sylburg: οἷον ἢ codd.

22. δρᾶν apogr.: δρᾶν A^c

23.

Κλυταιμῆστραν Σ: Κλυταιμνήστραν codd.

24. Ἀλκμαίωνος codd.

26.

εἴπωμεν apogr.: εἴπομεν A^c

33. Ἀλκμαίων ὁ Gryphius: Ἀλκμαίωνος codd.

34. παρὰ ταῦτα, <τὸ μελλῆσαι γινώσκοντα καὶ μὴ ποιῆσαι, καὶ τέταρτον> conl.

Vahlen τὸ Bonitz: τὸν codd.

1454 a 2. δεύτερον] κράτιστον Neid-

hardt, recte, ut opinor

one another—if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done—these are the situations to be looked for by the poet. He may not indeed destroy the framework of the received legends—the 5 fact, for instance, that Clytemnestra was slain by Orestes and Eriphyle by Alcmaeon—but he ought to show invention of his own, and skilfully handle the traditional material. Let us explain more clearly what is meant by skilful handling.

The action may be done consciously and with know- 6 ledge of the persons, in the manner of the older poets. It is thus too that Euripides makes Medea slay her children. Or, again, the deed of horror may be done, but done in ignorance, and the tie of kinship or friendship be discovered afterwards. The Oedipus of Sophocles is an example. Here, indeed, the incident is outside the drama proper; but cases occur where it falls within the action of the play: one may cite the Alcmaeon of Astydamas, or Telegonus in the Wounded Odysseus. Again, 7 there is a third case,—<to be about to act with knowledge of the persons and then not to act. The fourth case is> when some one is about to do an irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done,—and that wittingly or unwittingly. But of all these ways, to be about to act knowing the persons, and then not to act, is the worst. It is shocking without being tragic, for no disaster follows. It is, there- 1454 a fore, never, or very rarely, found in poetry. One instance, however, is in the Antigone, where Haemon threatens to kill Creon. The next and better way is that the deed 8

μὲν πράξαι, πράξαντα δὲ ἀναγνωρίσαι· τό τε γὰρ μιαρὸν
οὐ πρόσεστιν καὶ ἡ ἀναγνώρισις ἐκπληκτικόν. κράτιστον δὲ 9
5 τὸ τελευταῖον, λέγω δὲ οἶον ἐν τῷ Κρεσφόντῃ ἢ Μερόπῃ
μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, ἀλλ' ἀν-
εγνωρίσε, καὶ ἐν τῇ Ἰφιγενείᾳ ἢ ἀδελφῇ τὸν ἀδελφόν, καὶ
ἐν τῇ Ἑλλῃ ὁ υἱὸς τὴν μητέρα ἐκδιδόναι μέλλων ἀνεγνώ-
ρισεν. διὰ γὰρ τοῦτο, ὅπερ πάσαι εἴρηται, οὐ περὶ πολλὰ
10 γένη αἱ τραγωδίαί εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ τέχνης
ἰλλ' ἀπὸ τύχης εὗρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς
μύθοις· ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν
ὅσαις τὰ τοιαῦτα συμβέβηκε πάθῃ. περὶ μὲν οὖν τῆς
τῶν πραγμάτων συστάσεως καὶ ποίους τινὰς εἶναι δεῖ τοὺς
15 μύθους εἴρηται ἱκανῶς.

XV Περὶ δὲ τὰ ἥθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἐν
μὲν καὶ πρῶτον ὅπως χρηστὰ ἦ. ἔξει δὲ ἥθος μὲν ἐὰν
ὥσπερ ἐλέχθῃ ποιῇ φανερόν ὁ λόγος ἢ ἡ πράξις προαίρεσίν
τινα, χρηστὸν δὲ ἐὰν χρηστήν. ἔστιν δὲ ἐν ἐκάστῳ
20 γένει· καὶ γὰρ γυνή ἐστιν χρηστή καὶ δούλος, καίτοι
γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ ὅλως φαῦλόν
ἐστιν. δεύτερον δὲ τὸ ἀρμόττοντα· ἔστιν γὰρ ἀνδρεῖον 2
μὲν τι ἥθος, ἀλλ' οὐχ ἀρμόττον γυναικὶ τὸ ἀνδρεῖον ἢ
δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον. τοῦτο γὰρ ἕτερον τοῦ 3

4. κράτιστον] δεύτερον Neidhardt, recte, ut opinor Valckenauer 18. φανεράν Ald., Bekker 19. τινα Parisinus 2038 :
τινὰ ἢ A^c : τινα <ἢ τις ἄν> ἢ conl. Vahlen (? cf. Arab.) : <ἦν> τινα <δ> ἢ
Bywater : τινα ἢ <φυγὴν> Düntzer : τινα <ἐχοντα, ὅποια τις ἄν> ἢ
Gomperz : τινα, φαῦλον μὲν ἐὰν φαῦλη ἢ apogr. 22. τὸ Vahlen (ed. 1) :
τὰ codd. 23. τι ἥθος Hermann : τὸ ἥθος codd. τὸ apogr. : * * τῷ
A^c : οὕτως Vahlen collato Pol. iii. 4. 1277 b 20. Desunt in Arabe verba
τῷ ἀνδρεῖαν . . . εἶναι, quorum vicem supplet haec clausula, 'ne ut appareat
quidem in ea omnino' (Margoliouth) ; unde Diels τῷ ἀνδρεῖαν . . . εἶναι
glossema esse arbitratus quod veram lectionem elegerit. scribendum esse conl.

should be perpetrated. Still better, that it should be perpetrated in ignorance, and the discovery made afterwards. There is then nothing to shock us, while the discovery produces a startling effect. The last case is the best, as when in the *Cresphontes* Merope is about to slay her son, but, recognising who he is, spares his life. So in the *Iphigenia*, the sister recognises the brother just in time. Again in the *Helle*, the son recognises the mother when on the point of giving her up. This, then, is why a few families only, as has been already observed, furnish the subjects of tragedy. It was not art, but happy chance, that led the poets in search of subjects to impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses whose history contains moving incidents like these.

Enough has now been said concerning the structure of the incidents, and the right kind of plot.

XV In respect of Character there are four things to be aimed at. First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valour; but valour in a woman, or unscrupulous cleverness, is inappropriate. Thirdly, character must be true to life: for

25 χρῆστον τὸ ἥθος καὶ ἀρμόττον ποιῆσαι ὥσπερ εἴρηται.
 τέταρτον δὲ τὸ ὁμαλόν. καὶ γὰρ ἀνώμαλός τις ἢ ὁ τὴν 4
 μίμησιν παρέχων καὶ τοιοῦτον ἥθος ὑποτιθεῖς, ὅμως ὁμα-
 λῶς ἀνώμαλον δεῖ εἶναι. ἔστιν δὲ παράδειγμα πονηρίας μὲν 5
 ἥθους μὴ ἀναγκαίου οἶον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστη, τοῦ
 30 δὲ ἀπρεποῦς καὶ μὴ ἀρμόττοντος ὃ τε θρήνος Ὀδυσσεῶς ἐν
 τῇ Σκύλλῃ καὶ ἡ τῆς Μελανίππης ῥῆσις, τοῦ δὲ ἀνωμάλου
 ἡ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἡ ἱκετεύουσα τῇ
 ὑστέρα. χρῆ δὲ καὶ ἐν τοῖς ἡθεσιν ὥσπερ καὶ ἐν τῇ τῶν 6
 πραγμάτων συστάσει ἀεὶ ζητεῖν ἢ τὸ ἀναγκαῖον ἢ τὸ εἰκός.
 35 ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ ἀναγκαῖον
 ἢ εἰκός, καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός.
 φανερόν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ 7
 1454 b μύθου συμβαίνειν, καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μη-
 χανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν· ἀλλὰ μη-
 χανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ
 γέγονεν ἂ οὐχ οἶόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον, ἂ
 5 δεῖται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδί-

ὥστε μὴδὲ φαίνεσθαι καθόλου: 'The manly character is indeed sometimes found even in a woman (ἔστιν γὰρ ἀνδρεῖον μὲν τὸ ἥθος), but it is not appropriate to her, so that it never appears as a general characteristic of the sex.' Sed hoc aliter dicendum fuisse suspicari licet; itaque Susemihl huiusmodi aliquid tentavit, ὥστε μὴδὲ φαίνεσθαι ἐν αὐτῇ ὡς ἐπίπαν, vel ὡς ἐπίπαν εἰπεῖν: 'There is indeed a character (τι ἥθος) of manly courage, but it is not appropriate to a woman, and as a rule is not found in her at all' 25. lacunam ante ὥσπερ statuit Spengel ὥσπερ εἴρηται fort. secludendum: ἀπερ εἴρηται Hermann 29. ἀναγκαίου Marcianus 215, Bywater: ἀναγκαῖον A^c: ἀναγκαῖας Thurot οἶον secl. E. Muller 30. <ὁ> Ὀδυσσεῶς Tucker: <ὁ τοῦ> Ὀδυσσεῶς Bywater 31. Σκύλλῃ τῇ θαλαττίᾳ Σ, ut videtur post ῥῆσις exemplum τοῦ ἀνομοίου intercdisse coni. Vettori 35 et 36. ἢ Hermann: ἢ codd. 36. <ὡς> καὶ τοῦτο olim Bywater 37. τῶν μύθων] τῶν ἡθῶν Σ, ut videtur 1454 b 2. ἀπόπλουν Riccardianus 16: ἀνάπλουν Parisinus 2038, Σ, ut videtur: ἀπλουν A^c 3. ἐπὶ τὰ ἀπογρ.: ἐπειτα A^c 4. οἶόν τε ἀπογρ.: οἴονται A^c post ὕστερον distinguit W. R. Hardie, qui ἀγγελίας ad ὅσα πρὸ τοῦ refert, προαγορεύσεως ad ὅσα ὕστερον

this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though 4 the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent. As an example of motiveless degradation of character, we 5 have Menelaus in the Orestes: of character indecorous and inappropriate, the lament of Odysseus in the Scylla, and the speech of Melanippe: of inconsistency, the Iphigenia at Aulis,—for Iphigenia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the por- 6 traiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unravelling 7 of the plot, no less than the complication, must arise out 1454 b of the plot itself, it must not be brought about by the *Deus ex Machina*—as in the Medea, or in the Return of the Greeks in the Iliad. The *Deus ex Machina* should be employed only for events external to the drama,—for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be

δομεν τοῖς θεοῖς ὄραν. ἄλογον δὲ μὴδὲν εἶναι ἐν τοῖς πρά-
 γμασιν, εἰ δὲ μὴ, ἔξω τῆς τραγωδίας, οἷον τὰ ἐν τῷ
 Οἰδίποδι τῷ Σοφοκλέους. ἐπεὶ δὲ μίμησίς ἐστιν ἡ τραγω- 8
 δία βελτιόνων <ἢ καθ'> ἡμᾶς, δεῖ μιμῆσθαι τοὺς ἀγαθοὺς
 10 εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδίαν μορφήν
 ὁμοίους ποιοῦντες καλλίους γράφουσιν· οὕτω καὶ τὸν ποιητὴν
 μιμούμενον καὶ ὀργίλους καὶ ῥαθύμους καὶ τᾶλλα τὰ τοιαῦτα
 ἔχοντας ἐπὶ τῶν ἡθῶν, τοιούτους ὄντας ἐπιεικεῖς ποιεῖν
 [παράδειγμα σκληρότητος], οἷον τὸν Ἀχιλλεῖα Ἀγάθων καὶ
 15 Ὀμηρος. ταῦτα δὲ <δεῖ> διατηρεῖν καὶ πρὸς τούτοις τὰς 9
 παρὰ τὰ ἐξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ ποιητικῇ·
 καὶ γὰρ κατ' αὐτὰς ἔστιν ἀμαρτάνειν πολλάκις· εἴρηται
 δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἱκανῶς.

XVI Ἀναγνώρισις δὲ τί μὲν ἐστιν, εἴρηται πρότερον· εἶδη
 20 δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ἡ πλείστη
 χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν 2
 σύμφυτα, οἷον “λόγῃην ἣν φοροῦσι Γηγενεῖς” ἡ ἀστέρας
 οἷους ἐν τῷ Θυέστη Καρκίνος, τὰ δὲ ἐπικτήτα, καὶ τούτων
 τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ ἐκτός, τὰ περι-
 25 δέραια καὶ οἷον ἐν τῇ Τυροῖ διὰ τῆς σκάφης. ἔστιν δὲ καὶ
 τούτοις χρῆσθαι ἢ βέλτιον ἢ χεῖρον, οἷον Ὀδυσσεὺς διὰ 3
 τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη ὑπὸ τῆς τροφῆς καὶ ἄλλως

7. τὸ Δ^o (? τω pr. Δ^o) : τὸ vel τῷ apogr. : τὰ Ald. 9. ἢ καθ' add. Stahr
 (confirm. Arabs) 14. παράδειγμα σκληρότητος secl. Bywater : οἷον ante
 παράδειγμα ponit Tucker ἀγάθων apogr. : ἀγαθῶν Δ^o 15. δὴ δεῖ Ald. :
 δὴ Δ^o : δεῖ apogr. τὰς παρὰ τὰ vel τὰ παρὰ τὰς apogr. : τὰς παρὰ τὰς
 Δ^o 20. ἡ πλείστη apogr. : ἡ πλείστη Δ^o 21. ἡ apogr. : ἡ Δ^o 22.
 ἀστέρες Richards 24. περιδέραια apogr. pauca : περιδέρεα Δ^o 25. οἷον
 apogr. : οἷ Δ^o σκάφης] σπάθης Σ, ut videtur, ‘ensis’ Arabs : (R. Ellis)
 26. <δ> Ὀδυσσεὺς Bywater

reported or foretold ; for to the gods we ascribe the power of seeing all things. Within the action there must be nothing irrational. If the irrational cannot be excluded, it should be outside the scope of the tragedy. Such is the irrational element in the Oedipus of Sophocles.

Again, since Tragedy is an imitation of persons who are above the common level, the example of good portrait-painters should be followed. They, while reproducing the distinctive form of the original, make a likeness which is true to life and yet more beautiful. So too the poet, in representing men who are irascible or indolent, or have other defects of character, should preserve the type and yet ennoble it. In this way Achilles is portrayed by Agathon and Homer.

These then are rules the poet should observe. Nor should he neglect those appeals to the senses, which, though not among the essentials, are the concomitants of poetry ; for here too there is much room for error. But of this enough has been said in our published treatises.

XVI What Recognition is has been already explained. We will now enumerate its kinds.

First, the least artistic form, which, from poverty of wit, is most commonly employed—recognition by signs. Of these some are congenital,—such as ‘the spear which the earth-born race bear on their bodies,’ or the stars introduced by Carcinus in his Thyestes. Others are acquired after birth ; and of these some are bodily marks, as scars ; some external tokens, as necklaces, or the little ark in the Tyro by which the discovery is effected. Even these admit of more or less skilful treatment. Thus in the recognition of Odysseus by his scar, the discovery is

ὑπὸ τῶν συβοτῶν· εἰσὶ γὰρ αἱ μὲν πίστεως ἕνεκα ἀτεχνό-
 τεραι, καὶ αἱ τοιαῦται πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὥσ-
 30 περ ἡ ἐν τοῖς Νίπτροις, βελτίους. δεύτεραι δὲ αἱ πεποιθη- 4
 μέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἄτεχνοι. οἶον Ὁρέστης ἐν τῇ
 Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὁρέστης· ἐκείνη μὲν γὰρ διὰ τῆς
 ἐπιστολῆς, ἐκείνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ ποιητὴς ἀλλ’
 οὐχ ὁ μῦθος· διὸ ἐγγὺς τι τῆς εἰρημένης ἀμαρτίας ἐστίν, ἐξῆν
 35 γὰρ ἂν ἔνια καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ
 τῆς κερκίδος φωνή· ἡ τρίτη διὰ μνήμης, τῷ αἰσθῆσθαι 5
 1455 a τι ἰδόντα, ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένουσ· ἰδὼν γὰρ
 τὴν γραφὴν ἔκλαυσεν· καὶ ἡ ἐν Ἀλκίνου ἀπολόγῳ· ἀκούων
 γὰρ τοῦ κιθαριστοῦ καὶ μνησθεῖς ἐδάκρυσεν, ὅθεν ἀνεγνω-
 ρίσθησαν. τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἶον ἐν Χορηφόροις, 6
 5 ὅτι ὁμοίος τις ἐλήλυθεν, ὁμοίος δὲ οὐθεὶς ἀλλ’ ἡ ὁ Ὁρέστης,
 οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυίδου τοῦ σοφιστοῦ περὶ τῆς
 Ἰφιγενείας· εἰκὸς γὰρ τὸν Ὁρέστην συλλογίσασθαι ὅτι ἡ τ’
 ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ
 Θεοδέκτου Τυδεῖ, ὅτι ἐλθὼν ὡς εὐρήσων υἱὸν αὐτὸς ἀπόλ-
 10 λυται. καὶ ἡ ἐν τοῖς Φινεΐδαις. ἰδοῦσαι γὰρ τὸν τόπον συν-
 ελογίσαντο τὴν εἰμαρμένην ὅτι ἐν τούτῳ εἴμαρτο ἀποθανεῖν

31. οἶον <δ> Bywater

Ὁρέστης secl. Diels (confirmante fort. Arabe)

32. ἀνεγνώρισθη Spengel

34. διὸ ἐγγὺς τι Vahlen: δι’ ὅτι ἐγγὺς A^c:

διὸ τι ἐγγὺς Bywater

35. alia Σ legisse videtur, ‘haec sunt in eo quod dixit Sophocles se audiisse vocem radii contempti’ (Arabs); unde W. R. Hardie coni. τοιαύτη δ’ ἡ ἐν τῷ [Σοφοκλέους?] Τηρεῖ “τῆς ἀναύδου,” φησί, “κερκίδος φωνὴν κλύω”

36. ἡ τρίτη Spengel: ἦτοι τμη A^c: τρίτη ἡapogr. αἰσθῆσθαι A^c1455 a l. τοῖς apogr.: τῆς A^c

2. ἀπολόγῳ

Parisinus 2038: ἀπὸ λόγων A^c4. Χορηφόροι Vettori: χλορηφόροι A^c6. Πολυίδου Tyrwhitt: πολυείδου apogr.: πολυείδους A^c

10. Φινεΐδαις

Reiz: φινίδαις codd.

made in one way by the nurse, in another by the swine-herds. The use of tokens for the express purpose of proof—and, indeed, any formal proof with or without tokens—is a less artistic mode of recognition. A better kind is that which comes about by a turn of incident, as in the Bath Scene in the *Odyssey*.

Next come the recognitions invented at will by the poet, and on that account wanting in art. For example, Orestes in the *Iphigenia* reveals the fact that he is Orestes. She, indeed, makes herself known by the letter; but he, by speaking himself, and saying what the poet, not what the plot requires. This, therefore, is nearly allied to the fault above mentioned:—for Orestes might as well have brought tokens with him. Another similar instance is the 'voice of the shuttle' in the *Tereus* of Sophocles.

1455 a The third kind depends on memory when the sight of some object awakens a feeling: as in the *Cyprians* of Dicaeogenes, where the hero breaks into tears on seeing the picture; or again in the 'Lay of Alcinous,' where Odysseus, hearing the minstrel play the lyre, recalls the past and weeps; and hence the recognition.

The fourth kind is by process of reasoning. Thus in 6 the *Choëphori*:—'Some one resembling me has come: no one resembles me but Orestes: therefore Orestes has come.' Such too is the discovery made by *Iphigenia* in the play of Polyidus the Sophist. It was a natural reflexion for Orestes to make, 'So I too must die at the altar like my sister.' So, again, in the *Tydeus* of Theodectes, the father says, 'I came to find my son, and I lose my own life.' So too in the *Phineidae*: the women, on seeing the place, inferred their fate:—'Here

αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. ἔστιν δέ τις καὶ συν- 7
 θετὴ ἐκ παραλογισμοῦ τοῦ θατέρου, οἷον ἐν τῷ Ὀδυσσεὶ τῷ
 ψευδαγγελῷ· ὁ μὲν γὰρ τὸ τόξον ἔφη * * * γινώσκεισθαι ὃ
 15 οὐχ ἑωράκει, τὸ δὲ ὥς δὴ ἐκείνου ἀναγνωριούντος διὰ τούτου
 ποιῆσαι, παραλογισμός. πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἐξ 8
 αὐτῶν τῶν πραγμάτων τῆς ἐκπλήξεως γιγνομένης δι' εἰκό-
 των, οἷον [ὁ] ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ·
 εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦται
 20 μόναι ἄνευ τῶν πεποιημένων σημείων καὶ δεραίων. δεύ-
 τεραι δὲ αἱ ἐκ συλλογισμοῦ.

XVII Δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπ-
 εργάζεσθαι ὅτι μάλιστα πρὸ ὁμμάτων τιθέμενον· οὕτω γὰρ
 ἂν ἐναργέστατα [ὁ] ὁρῶν ὥσπερ παρ' αὐτοῖς γιγνόμενος τοῖς
 25 πραπτομένοις εὐρίσκει τὸ πρέπον καὶ ἥκιστα ἂν λανθάνοι
 τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπετιμᾶτο Καρκίνῳ·
 ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνῆει, ὃ μὴ ὁρῶντα [τὸν
 θεατὴν] ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν δυσχερα-
 νάντων τούτο τῶν θεατῶν. ὅσα δὲ δυνατόν καὶ τοῖς σχή-
 30 μασιν συναπεργαζόμενον. πιθανώτατοι γὰρ ἀπὸ τῆς αὐτῆς 2

13. θατέρου Bursian, praeunte Hermann: θεάτρου codd. 14-16. ὁ μὲν
 γὰρ . . . παραλογισμός] multo plura hic legisse videtur Arabs (Margoliouth);
 post ἔφη lacunam indicavi; vide quae supra in versione addidi, Arabem
 quoad potui secutus 14. ὁ μὲν apogr.: τὸ μὲν A^o τὸ ante τόξον om.
 apogr. 15. δὴ Tyrwhitt: δι' codd. 16. ποιῆσαι codd.: ἐποίησε Ald.
 παραλογισμός Riccardianus 46, Vahlen (confirm. Arabs): παραλογισμόν
 codd. 17. ἐκπλήξεως apogr.: πλήξεως A^o τῆς ἐκπλήξεως . . . εἰκότων
 om. Arabs εἰκόντων A^o 18. ὁ secl. Vahlen: τὸ Bywater: ὁ Tucker:
 ἡ apogr. pauca 19-20. αἱ γὰρ τοιαῦται . . . περιδεραιῶν secl. Gomperz
 20. δεραιῶν apogr. corr.: δέρων A^o: περιδεραιῶν apogr. pauca σημείων
 καὶ δεραιῶν secl. Tucker, fort. recte 24. ἐναργέστατα apogr.: ἐνεργέστατα
 A^o ὁ om. Parisinus 2038 25. λανθάνοι τὸ A^o: λανθάνοιτο apogr.
 plura (το deletum est in nonnullis) ἐπετιμᾶτο marg. Riccardiani 16:
 ἐπιτιμᾶ τῷ A^o (cf. 1462 a 10) 27. ἀνῆει Guelferbytanus (confirm. Arabs):
 ἂν εἰη A^o ὁρῶντα codd.: ὁρῶντ' ἂν Vahlen 27-28. τὸν θεατὴν secl. Dacier
 (cf. Rhet. i. 2. 1353 a 8 τοὺς ἀκροατὰς in textum irrepsit): τὸν ποιητὴν
 μὴ ὁρῶντ' αὐτὸν [θεατὴν] Gomperz, emendationis meae, crede, inscius
 30. ἀπὸ τῆς αὐτῆς codd. (confirmare videtur Arabs): ἀπ' αὐτῆς τῆς Tyrwhitt

we are doomed to die, for here we were cast forth. Again, there is a composite kind of recognition involving 7 false inference on the part of one of the characters, as in the *Odysseus Disguised as a Messenger*. A said <that no one else was able to bend the bow; . . . hence B (the disguised *Odysseus*) imagined that A would> recognise the bow which, in fact, he had not seen; and to bring about a recognition by this means—the expectation that A would recognise the bow—is false inference.

But, of all recognitions, the best is that which arises 8 from the incidents themselves, where the startling discovery is made by natural means. Such is that in the *Oedipus* of *Sophocles*, and in the *Iphigenia*; for it was natural that *Iphigenia* should wish to dispatch a letter. These recognitions alone dispense with the artificial aid of tokens or amulets. Next come the recognitions by process of reasoning.

XVII In constructing the plot and working it out with the proper diction, the poet should place the scene, as far as possible, before his eyes. In this way, seeing everything with the utmost vividness, as if he were a spectator of the action, he will discover what is in keeping with it, and be most unlikely to overlook inconsistencies. The need of such a rule is shown by the fault found in *Carcinus*. *Amphiaraus* was on his way from the temple. This fact escaped the observation of one who did not see the situation. On the stage, however, the piece failed, the audience being offended at the oversight.

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for 2

φύσεως οἱ ἐν τοῖς πάθεσιν εἰσιν καὶ χειμαίνει ὁ χειμαζόμενος
καὶ χαλεπαίνει ὁ ὀργιζόμενος ἀληθινώτατα. διὸ εὐφυοὺς ἡ
ποιητικὴ ἐστὶν ἡ μανικοῦ· τούτων γὰρ οἱ μὲν εὐπλαστοὶ οἱ δὲ
ἐκστατικοὶ εἰσιν. τοὺς τε λόγους καὶ τοὺς πεποιημένους 8
1455 b δεῖ καὶ αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἴθ' οὕτως ἐπεισ-
οδιοῦν καὶ παρατείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι τὸ καθ-
όλου, οἷον τῆς Ἰφιγενείας· τυθείσης τινὸς κόρης καὶ ἀφα-
νισθείσης ἀδήλως τοῖς θύσασιν, ἰδρυνθείσης δὲ εἰς ἄλλην
5 χῶραν, ἐν ἣ νόμος ἦν τοὺς ξένους θύειν τῇ θεῷ ταύτην ἔσχε
τὴν ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνέβη ἔλθειν
τῆς ἱερείας (τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ τινα αἰτίαν, ἔξω τοῦ
καθόλου [ἔλθειν ἐκεῖ], καὶ ἐφ' ὃ τι δέ, ἔξω τοῦ μύθου). ἐλθὼν
δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώρισεν, εἴθ' ὥς Εὐρι-
10 πίδης εἴθ' ὥς Πολύδης ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι
οὐκ ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι,
καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἤδη ὑποθέντα τὰ 4
ὀνόματα ἐπεισοδιοῦν· ὅπως δὲ ἔσται οἰκεία τὰ ἐπεισόδια,
οἷον ἐν τῷ Ὁρέστη ἡ μανία δι' ἧς ἐλήφθη καὶ ἡ σω-
15 τηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ 5
ἐπεισόδια σύντομα, ἡ δ' ἐποποιία τούτοις μηκύνεται. τῆς

33. duplicem lect. εὐπλαστοὶ et ἀπλαστοὶ habuisse videtur Σ (Diels) 34.
ἐκστατικοὶ Riccardianus 46 (confirm. Arabs, vid. Margoliouth, Class. Rev.
xv. 54): ἐξεταστικοὶ codd. cett. τοὺς τε vel τούτους τε τοὺς apogr.:
τούτους τε A°, sed ne Graece quidem dicitur παρελημμένους conl. Vahlen
1455 b 2. ἐπεισοδίου A° παρατείνειν Riccardianus 46, Vettori: περιτείνειν
codd. 7—8. secludendum videtur aut ἐλθεῖν ἐκεῖ (Bekker ed. 3) aut ἔξω
τοῦ καθόλου (Düntzer) 8. καθόλου] fort. μύθου Vahlen μύθου] fort.
καθόλου Vahlen 9. ἀνεγνώρισθη M. Schmidt 10. Πολύδης codd.
(cf. 1455 a 6) 15. δράμασι (vel ἄσμασι) apogr.: ἄρμασιν A°

those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most life-like reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

As for the story, whether the poet takes it ready 3
 1455 b made or constructs it for himself, he should first sketch its general outline, and then fill in the episodes and amplify in detail. The general plan may be illustrated by the Iphigenia. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up all strangers to the goddess. To this ministry she is appointed. Some time later her own brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyidus, in whose play he exclaims very naturally:—‘So it was not my sister only, but I too, who was doomed to be sacrificed’; and by that remark he is saved.

After this, the names being once given, it remains 4
 to fill in the episodes. We must see that they are relevant to the action. In the case of Orestes, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that 5

γὰρ Ὀδυσσεΐας <οὐ> μακρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός
 τινος ἔτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδῶνος
 καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι οὕτως ἐχόντων ὥστε τὰ χρή-
 20 ματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τὸν υἱὸν ἐπιβου-
 λεύεσθαι, αὐτὸς δὲ ἀφικνεῖται χειμασθεὶς καὶ ἀναγνωρίσας
 τινὰς αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ' ἐχθροὺς
 διέφθειρε. τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισῶδια.

XVIII Ἔστι δὲ πάσης τραγῳδίας τὸ μὲν δέσις τὸ δὲ λύσις, τὰ
 25 μὲν ἔξωθεν καὶ ἔνια τῶν ἔσωθεν πολλάκις ἢ δέσις, τὸ
 δὲ λοιπὸν ἢ λύσις. λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρ-
 χῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν ἐξ οὗ μεταβαί-
 νειν εἰς εὐτυχίαν ἢ εἰς ἀτυχίαν <συμβαίνει>, λύσιν δὲ τὴν
 ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι τέλους· ὥσπερ ἐν
 30 τῷ Λυγκεῖ τῷ Θεοδόκευ δέσις μὲν τὰ τε προπεπραγμένα
 καὶ ἡ τοῦ παιδίου λήψις καὶ πάλιν † ἡ αὐτῶν δὴ * * †
 λύσις δ' ἡ ἀπὸ τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ
 τέλους. * * τραγῳδίας δὲ εἶδη εἰσὶ τέσσαρα, [τοσαῦτα γὰρ 2
 καὶ τὰ μέρη ἐλέχθη,] ἢ μὲν πεπλεγμένη, ἥς τὸ ὅλον ἐστίν

17. οὐ add. Vulcanius (confirm. Arabs) μακρὸς A^o: μικρὸς apogr. 19.
 ἔτι Riccardianus 16, Σ: ἐπεὶ A^o 21. δὲ codd.: δὴ con. Vahlen 22.
 τινὰς αὐτὸς codd.: οἱ αὐτὸς con. Bywater: τινὰς αὐτὸς olim seclusi: αὐτὸς
 secl. Spengel. Codicum lectionem stabilivit Vahlen (1898) citato Diodoro
 Siculo IV. 59. 6 τὸν Αἰγέα διὰ τῶν συμβόλων ἀναγνώρισεν: simili fortasse sensu
 Plutarch. Vit. Thes. ch. xii συναγαγὼν τοὺς πολίτας ἐργαζόμενον 25. πολ-
 λάκις post ἔξωθεν collocavit Ueberweg: codd. lect. confirm. Arabs 28. εἰς
 εὐτυχίαν ἢ εἰς ἀτυχίαν Ob: εἰς εὐτυχίαν codd. cett.: εἰς εὐτυχίαν <ἐκ δυστυχίας
 συμβαίνει ἢ ἐξ εὐτυχίας εἰς δυστυχίαν> con. Vahlen: <εἰς δυστυχίαν συμβαίνει
 ἢ> εἰς εὐτυχίαν Gomperz 30. λυγκεῖ apogr.: λυκεῖ A^o 31. δὴ A^o:
 δὴ <ἀπαγωγῇ> con. Vahlen: δὴ <λωσις> Christ ('et ea quae patefecit'
 Arabs) 32. λύσις δὲ ἡ Parisinus 2038, con. Vahlen: om. cett. ('solutio
 autem est quod fiebat' Arabs) τοῦ θανάτου: fort. τοῦ Δαναοῦ (Vahlen
 et Spengel) τοῦ τέλους] huc transferenda quae leguntur 1456 a
 7-10 δίκαιον—κρατεῖσθαι (Susemihl) 33. τοσαῦτα γὰρ—ἐλέχθη secl. Susemihl
 ed. 1 34. καὶ τὰ μέρη A^o: κατὰ μέρη Heine: καὶ τὰ μύθων Tyrwhitt
 καὶ τὰ μύθων Susemihl ἢ μὲν <ἀπλῇ ἢ δὲ> Zeller (Vahlen post
 ἀναγνώρισις 35 <ἢ δὲ ἀπλῇ> cum definitione deesse suspicatur)

give extension to Epic poetry. Thus the story of the Odyssey can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight—suitors are wasting his substance and plotting against his son. At length, tempest-tost, he himself arrives; he makes certain persons acquainted with him; he attacks the suitors with his own hand, and is himself preserved while he destroys them. This is the essence of the plot; the rest is episode.

XVIII Every tragedy falls into two parts,—Complication and Unravelling or *Dénouement*. Incidents extraneous to the action are frequently combined with a portion of the action proper, to form the Complication; the rest is the Unravelling. By the Complication I mean all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune. The Unravelling is that which extends from the beginning of the change to the end. Thus, in the Lynceus of Theodectes, the Complication consists of the incidents presupposed in the drama, the seizure of the child, and then again * * <The Unravelling> extends from the accusation of murder to the end.

There are four kinds of Tragedy, the Complex, depending entirely on Reversal of the Situation and Recognition;

35 περιπέτεια καὶ ἀναγνώρισις, ἡ δὲ παθητικὴ, οἷον οἷ τε Αἴαν-
 1456 a τες καὶ οἱ Ἰξίωνες, ἡ δὲ ἠθικὴ, οἷον αἱ Φθιώτιδες καὶ ὁ
 Πηλεΐς. τὸ δὲ τέταρτον <ἡ ἀπλή> * * † ὅς † οἷον αἷ τε
 Φορκίδες καὶ Προμηθεὺς καὶ ὅσα ἐν ἔδου. μάλιστα μὲν οὖν 3
 ἅπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ μή, τὰ μέγιστα καὶ πλεῖ-
 5 στα, ἄλλως τε καὶ ὥς νῦν συκοφαντοῦσιν τοὺς ποιητάς· γε-
 γονότων γὰρ καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἐκάστου τοῦ
 ἰδίου ἀγαθοῦ ἀξιούσι τὸν ἕνα ὑπερβάλλειν. δίκαιον δὲ καὶ
 τραγωδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν οὐδεν <ι> ἕως <ὡς>
 τῷ μύθῳ· τοῦτο δέ, ὣν ἡ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ
 10 πλέξαντες εὖ λύνουσι κακῶς· δεῖ δὲ ἄμφω αἰεὶ κρατεῖσθαι.
 χρὴ δὲ ὅπερ εἴρηται πολλάκις μεμνήσθαι καὶ μὴ ποιεῖν ἐπο- 4
 ποιικὸν σύστημα τραγωδίαν (ἐποποιικὸν δὲ λέγω τὸ πολύ-
 μυθον), οἷον εἴ τις τὸν τῆς Ἰλιάδος ὅλον ποιῶι μῦθον. ἐκεῖ
 μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον μέγεθος,
 15 ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει. ση- 5
 μεῖον δέ, ὅσοι πέρσιν Ἰλίου ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος
 ὥσπερ Εὐριπίδης, <ἡ> Νιόβην καὶ μὴ ὥσπερ Αἰσχύλος,
 ἡ ἐκπίπτουσιν ἡ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξ-

1456 a 2. ἡ ἀπλή add. Susemihl post ἡ ἀπλή nonnulla intercidisse puto
 τὸ δὲ τέταρτον ὅς A^o: τὸ δὲ τέταρτον ὅς (cf. ad 1458 a 6) Bywater, recte,
 nisi fallor, quod ad ὅς attinet, sed τὰ εἶδη in hoc loco eadem utique esse
 debent quae in xxiv. 1: τὸ δὲ τέταρτον τερατώδες Schrader: τὸ δὲ τερατώδες
 <ἀλλότριον> Wecklein 5. ἄλλως τε apogr.: ἀλλ' ὥς γε A^o 6.
 ἐκάστον Marcianus 215, Parisinus 2038: ἕκαστον A^o 7-10. δίκαιον—
 κρατεῖσθαι v. ad 1455 b 33 8. οὐδεν ἕως ὥς Bonitz: οὐδεν ὥς Tyrwhitt:
 οὐδεν ἕως τῷ codd. 9. τοῦτο] ταῦτο Teichmüller: τοῦτω Bursian 10.
 κρατεῖσθαι (cf. Polit. iv. (vii.) 13. 1331 b 38) Vahlen et Σ ('prensarunt
 utrumque' Arabs) κρατεῖσθαι codd. 12. δὲ ante τὸ add. A^o: om. apogr.
 17. ἡ add. Vahlen Νιόβην] Ἐκάβην Valla, unde Ἐκάβην [καὶ . . .
 Αἰσχύλος,] Reinach 18. ἀγαθῶν pr. A^o et Σ

1456 a the Pathetic (where the motive is passion),—such as the tragedies on Ajax and Ixion; the Ethical (where the motives are ethical),—such as the Phthiotides and the Peleus. The fourth kind is the Simple. <We here exclude the purely spectacular element>, exemplified by the Phorcides, the Prometheus, and scenes laid in Hades. The poet should endeavour, if possible, to combine all 3 poetic elements; or failing that, the greatest number and those the most important; the more so, in face of the cavilling criticism of the day. For whereas there have hitherto been good poets, each in his own branch, the critics now expect one man to surpass all others in their several lines of excellence.

In speaking of a tragedy as the same or different, the best test to take is the plot. Identity exists where the Complication and Unravelling are the same. Many poets tie the knot well, but unravel it ill. Both arts, however, should always be mastered.

Again, the poet should remember what has been often 4 said, and not make an Epic structure into a Tragedy—by an Epic structure I mean one with a multiplicity of plots—as if, for instance, you were to make a tragedy out of the entire story of the Iliad. In the Epic poem, owing to its length, each part assumes its proper magnitude. In the drama the result is far from answering to the poet's expectation. The proof is that 5 the poets who have dramatised the whole story of the Fall of Troy, instead of selecting portions, like Euripides; or who have taken the whole tale of Niobe, and not a part of her story, like Aeschylus, either fail utterly or meet with poor success on the stage. Even Agathon

έπεσεν ἐν τούτῳ μόνῳ· ἐν δὲ ταῖς περιπετείαις [καὶ ἐν τοῖς
 20 ἀπλοῖς πράγμασι] στοχάζεται ὡς βούλονται θαυμαστῶς·
 τραγικὸν γὰρ τοῦτο καὶ φιλόανθρωπον. ἔστιν δὲ τοῦτο, ὅταν
 ὁ σοφὸς [μὲν] μετὰ πονηρίας ἐξαπατηθῇ, ὥσπερ Σίσυ-
 φος, καὶ ὁ ἀνδρεῖος μὲν ἀδικος δὲ ἡττηθῇ. ἔστιν δὲ τοῦτο
 εἰκὸς ὥσπερ Ἀγάθων λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ
 25 καὶ παρὰ τὸ εἰκός. καὶ τὸν χορὸν δὲ ἓνα δεῖ ὑπολα-
 βεῖν τῶν ὑποκριτῶν, καὶ μόνιον εἶναι τοῦ ὅλου καὶ συναγω-
 νίζεσθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. τοῖς
 δὲ λοιποῖς τὰ ἀδόμμενα <οὐδὲν> μᾶλλον τοῦ μύθου ἢ ἄλλης
 τραγωδίας ἐστίν· διὸ ἐμβόλιμα ἄδουσιν πρῶτου ἄρξαντος
 30 Ἀγάθωνος τοῦ τοιοῦτου. καίτοι τί διαφέρει ἢ ἐμβόλιμα
 ἄδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἀρμόττοι ἢ ἐπεισόδιον
 ὅλον ;

XIX Περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν δὲ περὶ
 λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν
 35 τοῖς περὶ ῥητορικῆς κείσθω, τοῦτο γὰρ ἴδιον μᾶλλον ἐκείνης
 τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ
 τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ τούτων τό τε ἀπο-
 2 δεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν, οἷον
 1456 b ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα τοιαῦτα, καὶ ἔτι μέγεθος

19–20. καὶ ἐν . . . πράγμασι secl. Susemihl: tustur Arabs ἐν τοῖς ἀπλοῖς]
 ἐν τοῖς διπλοῖς Twining: ἀπλῶς ἐν τοῖς Gomperz 20. στοχάζεται Heinsius:
 στοχάζονται codd. 21. τραγικὸν—φιλόανθρωπον infra post ἡττηθῇ collocat
 Susemihl 22. aut secludendum μὲν (Margoliouth cum Arabe) aut δὲ
 post πονηρίας legendum (add. Riccardianus 16) 23. ἡττήθη A^o 24.
 καὶ εἰκὸς ὥσπερ Riccardianus 46 (confirm. Arabs) 27. ὥσπερ παρ'—ὥσπερ
 παρὰ Ald., ceterum cf. Pol. 1339 b 8 28. λοιποῖς] πολλοῖς Margoliouth
 cum Arabe ἀδόμμενα Maggi ('quae canuntur' Arabs): διδόμενα A^o
 οὐδὲν add. Vahlen, et Σ ('nihil . . . aliud amplius' Arabs): οὐ add. Maggi
 30. τοιοῦτου] ποιητοῦ Σ, ut videtur 33. ἡδὴ apogr.: ἡδ' A^o: εἰδεὼν Σ,
 ut videtur 34. καὶ Hermann: ἢ codd. 38. πάθη secl. Bernays,
 tustur Arabs

has been known to fail from this one defect. In his Reversals of the Situation, however, he shows a marvellous skill in the effort to hit the popular taste,—to produce a tragic effect that satisfies the moral sense. This effect is 6 produced when the clever rogue, like Sisyphus, is outwitted, or the brave villain defeated. Such an event is probable in Agathon's sense of the word: 'it is probable,' he says, 'that many things should happen contrary to probability.'

The Chorus too should be regarded as one of the 7 actors; it should be an integral part of the whole, and share in the action, in the manner not of Euripides but of Sophocles. As for the later poets, their choral songs pertain as little to the subject of the piece as to that of any other tragedy. They are, therefore, sung as mere interludes,—a practice first begun by Agathon. Yet what difference is there between introducing such choral interludes, and transferring a speech, or even a whole act, from one play to another?

XIX It remains to speak of Diction and Thought, the other parts of Tragedy having been already discussed. Concerning Thought, we may assume what is said in the Rhetoric, to which inquiry the subject more strictly belongs. Under Thought is included every effect which has to be produced by speech, the subdivisions being,—2 proof and refutation; the excitation of the feelings, such 1456 b as pity, fear, anger, and the like; the suggestion of

καὶ μικρότητας. δῆλον δὲ ὅτι καὶ [ἐν] τοῖς πράγμασιν ἀπὸ 3
 τῶν αὐτῶν ἰδεῶν δεῖ χρῆσθαι, ὅταν ἡ ἐλεεινὰ ἢ δεινὰ ἢ
 μεγάλα ἢ εἰκότα δέῃ παρασκευάζειν· πλὴν τοσοῦτον δια-
 5 φέρει, ὅτι τὰ μὲν δεῖ φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ
 ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ
 τὸν λόγον γίνεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ
 φαίνοιτο ἡ διάνοια καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν 4
 λέξιν ἐν μὲν ἐστὶν εἶδος θεωρίας τὰ σχήματα τῆς λέξεως,
 10 ἃ ἐστὶν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχον-
 τος ἀρχιτεκτονικῆν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διή-
 γησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι ἄλλο
 τοιοῦτον. παρὰ γὰρ τὴν τούτων γνῶσιν ἡ ἄγνοια οὐδὲν 5
 εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται ὃ τι καὶ ἄξιον σπου-
 15 δῆς. τί γὰρ ἂν τις ὑπολάβοι ἡμαρτηθῆσαι ἃ Πρωταγόρας
 ἐπιτιμᾷ, ὅτι εὐχεσθαι οἰόμενος ἐπιτάττει εἰπὼν “μῆνιν ἄειδε
 θεά,” τὸ γὰρ κελεύσαι φησὶν ποιεῖν τι ἢ μὴ ἐπιτάξις ἐστίν.
 διὸ παρείσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὃν θεώρημα.
 XX [Τῆς δὲ λέξεως ἀπάσης τὰδ' ἐστὶ τὰ μέρη, στοι-
 20 χεῖον συλλαβὴ σύνδεσμος ὄνομα ῥήμα [ἄρθρον] πτώσις
 λόγος. στοιχεῖον μὲν οὖν ἐστὶν φωνὴ ἀδιαίρετος, οὐ πᾶσα 2

1456 b 2. μικρότητας A^o: σμικρότητα Parisinus 2038 ἐν secl. Ueberweg:
 <τοῖς> ἐν Wrobel 3. ἰδεῶν apogr.: εἰδεῶν A^o 4. δέῃ Parisinus
 2038: δ' ἢ A^o 8. φαίνοιτο scripsi: φανοῖτο codd. ἢ διάνοια
 Margolionth, Wrobel (praeunte Spengel): ἡδέα codd. ('voluptates' Arabs):
 ἡδη Castelvetro: ἡ δέοι Vahlen (ed. 2): ἡδη & δέοι Tyrwhitt: ἡδη τῇ θέῃ
 Gomperz 20. ἄρθρον secl. Hartung (quem dubitantius secutus sum):
 post σύνδεσμος transtulit Spengel (confirm. Arabs): σύνδεσμος <ῃ> ἄρθρον
 Steintal

importance or its opposite. Now, it is evident that³ the dramatic incidents must be treated from the same points of view as the dramatic speeches, when the object is to evoke the sense of pity, fear, importance, or probability. The only difference is, that the incidents should speak for themselves without verbal exposition; while the effects aimed at in speech should be produced by the speaker, and as a result of the speech. For what were the business of a speaker, if the Thought were revealed quite apart from what he says?

Next, as regards Diction. One branch of the inquiry⁴ treats of the Modes of Utterance. But this province of knowledge belongs to the art of Delivery and to the masters of that science. It includes, for instance, —what is a command, a prayer, a statement, a threat, a question, an answer, and so forth. To know or not to know these things involves no serious censure upon the poet's art. For who can admit the fault imputed to Homer by Protagoras,—that in the words, 'Sing, goddess, of the wrath,' he gives a command under the idea that he utters a prayer? For to tell some one to do a thing or not to do it is, he says, a command. We may, therefore, pass this over as an inquiry that belongs to another art, not to poetry.

XX [Language in general includes the following parts:—
Letter, Syllable, Connecting word, Noun, Verb, Inflexion or Case, Sentence or Phrase.

A Letter is an indivisible sound, yet not every such sound, but only one which can form part of a group of

δὲ ἄλλ' ἐξ ἧς πέφυκε συνθετὴ γίγνεσθαι φωνή· καὶ γὰρ τῶν
 θηρίων εἰσὶν ἀδιαίρετοι φωναί, ὧν οὐδεμίαν λέγω στοι-
 χεῖον. ταύτης δὲ μέρη τό τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ
 25 ἄφωνον. ἔστιν δὲ φωνῆεν μὲν <τὸ> ἄνευ προσβολῆς ἔχον
 φωνὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον
 φωνὴν ἀκουστήν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ
 προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ
 τῶν ἐχόντων τινὰ φωνὴν γινόμενον ἀκουστόν, οἷον τὸ Γ καὶ
 30 τὸ Δ. ταῦτα δὲ διαφέρει σχήμασιν τε τοῦ στόματος καὶ 4
 τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύ-
 τητι, ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ· περὶ ὧν
 καθ' ἕκαστον [ἐν] τοῖς μετρικοῖς προσήκει θεωρεῖν. συλλαβὴ 5
 δὲ ἔστιν φωνὴ ἄσημος συνθετὴ ἐξ ἀφώνου καὶ φωνῆν ἔχον-
 35 τος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβὴ καὶ μετὰ τοῦ
 Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρηῆσαι τὰς διαφορὰς
 τῆς μετρικῆς ἔστιν. σύνδεσμος δὲ ἔστιν φωνὴ ἄσημος ἢ οὐ· 6
 1457 a τε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων
 φωνῶν, πεφυκυῖα [συν]τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ

22. συνθετὴ apogr. ('compositae voci' Arabs): συνετὴ A^o 25. τὸ add.
 Reiz 33. ἐν secl. Spengel 34. post φωνῆν ἔχοντος coni. Christ
 <ἡ πλειόνων ἀφώνων καὶ φωνῆν ἔχοντος> 35—36. καὶ γὰρ τὸ ΓΡ ἄνευ
 τοῦ Α συλλαβὴ καὶ μετὰ τοῦ Α A^o: 'nam Γ et Ρ sine Α non faciunt syllabam,
 quoniam tantum fiunt syllaba cum Α' Arabs, unde καὶ γὰρ τὸ ΓΡ <οὐκ>
 ἄνευ τοῦ Ρ συλλαβὴ, ἀλλὰ μετὰ τοῦ Α Margoliouth (similia Susemihl ed. 1):
 καὶ γὰρ τὸ ΓΑ ἄνευ τοῦ Ρ συλλαβὴ καὶ μετὰ τοῦ Ρ Tyrwhitt: καὶ γὰρ τὸ Α ἄνευ
 τοῦ ΓΡ συλλαβὴ καὶ μετὰ τοῦ ΓΡ M. Schmidt 1457 a 1—8. ἡ οὔτε κωλύει
 —ἦτοι, δέ. Hartung, Susemihl. Codicum fide ita vulgo legitur: ἡ οὔτε
 κωλύει οὔτε ποιεῖ φωνῆν μίαν σημαντικὴν, ἐκ πλειόνων φωνῶν πεφυκυῖαν συντί-
 θεσθαι, καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, ἢν μὴ ἀρμόττει (ἢν μὴ ἀρμόττη
 apogr.) ἐν ἀρχῇ τιθέναι καθ' αὐτὸν (αὐτὴν Tyrwhitt), οἷον μὲν (μῆν. A^o), ἦτοι
 (ἦτοι. A^o), δέ (δε A^o). ἡ φωνὴ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς σημαντικῶν
 (Robertelli: σημαντικὸν A^o) δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν. ἀρθρον
 δ' ἐστὶ φωνὴ ἄσημος, ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, οἷον τὸ ἀμφί
 (Hartung: φ. μ. ἱ. A^o: φημί Ald., Bekker) καὶ τὸ περὶ (π. ε. ἱ. A^o) καὶ τὰ ἄλλα.

sounds. For even brutes utter indivisible sounds, none of which I call a letter. The sound I mean may be ³ either a vowel, a semi-vowel, or a mute. A vowel is that which without impact of tongue or lip has an audible sound. A semi-vowel, that which with such impact has an audible sound, as S and R. A mute, that which with such impact has by itself no sound, but joined to a vowel sound becomes audible, as G and D. These are distinguished according to the form ⁴ assumed by the mouth and the place where they are produced; according as they are aspirated or smooth, long or short; as they are acute, grave, or of an intermediate tone; which inquiry belongs in detail to the writers on metre.

A Syllable is a non-significant sound, composed of a ⁵ mute and a vowel: for GR without A is a syllable, as also with A,—GRA. But the investigation of these differences belongs also to metrical science.

A Connecting word is a non-significant sound, which ⁶
 1457 a neither causes nor hinders the union of many sounds into one significant sound; it may be placed at either

Sed nescio an Döring vero propius accesserit qui locum sic restituit:
*σύνδεσμος δέ ἐστιν φωνή ἀσημος ἢ ἐκ πλειόνων μὲν φωνῶν, μιᾷς σημαντικῶν
 δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν, ἣν μὴ ἀρμόττει ἐν ἀρχῇ λόγου
 τίθεσθαι καθ' αὐτήν, οἷον τὸ ἀμφί καὶ τὸ περὶ καὶ τὰ ἄλλα. ἀρθρον δ' ἐστὶ
 φωνὴ ἀσημος, ἣ οὔτε κωλύει οὔτε ποιεῖ φωνήν μίαν σημαντικὴν ἐκ πλειόνων
 φωνῶν [πεφυκυῖαν] συντίθεσθαι, <ἀλλ' > ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν
 δηλοῦν, πεφυκυῖα τίθεσθαι καὶ ἐπὶ τῶν ἀκρων καὶ ἐπὶ τοῦ μέσου, οἷον μὲν, ἦτοι,
 δέ. Nullam tamen Arabis rationem Döring habuit, et Arabs quidem cum
 nostris codicibus parum congruit. Ipse ut in re nondum satis explicata
 ἐπέχειν me fateor 2. πεφυκυῖα τίθεσθαι Winstanley: πεφυκυῖαν συν-
 τίθεσθαι codd.*

τοῦ μέσου· ἡ φωνὴ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς, σημαντικῶν δέ, ποιεῖν πέφυκεν μίαν σημαντικὴν
 5 φωνήν, οἷον τὸ ἀμφί καὶ τὸ περί καὶ τὰ ἄλλα· <ἡ> φωνὴ 7
 ἄσημος ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ, ἣν μὴ
 ἀρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ' αὐτήν, οἷον μὲν, ἦτοι,
 δέ. [ἡ φωνὴ ἄσημος ἢ οὔτε κωλύει οὔτε ποιεῖ φωνήν
 μίαν σημαντικὴν ἐκ πλειόνων φωνῶν πεφυκυῖα τίθεσθαι καὶ
 10 ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου.] ὄνομα δέ ἐστὶ φωνὴ 8
 συνθετὴ σημαντικὴ ἄνευ χρόνου ἧς μέρος οὐδὲν ἐστὶ καθ'
 αὐτὸ σημαντικόν· ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὥς καὶ
 αὐτὸ καθ' αὐτὸ σημαῖνον, οἷον ἐν τῷ Θεοδώρῳ τὸ δῶρον
 οὐ σημαίνει. ῥήμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρό- 9
 15 νου ἧς οὐδὲν μέρος σημαίνει καθ' αὐτό, ὥσπερ καὶ ἐπὶ τῶν
 ὀνομάτων· τὸ μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ σημαίνει τὸ
 πότε, τὸ δὲ βαδίζει ἢ βεβάδικεν προσσημαίνει τὸ μὲν τὸν
 παρόντα χρόνον τὸ δὲ τὸν παρελθλυθότα. πτώσις δ' ἐστὶν 10
 ὀνόματος ἢ ῥήματος ἢ μὲν τὸ κατὰ τὸ τούτου ἢ τούτῳ ση-
 20 μαῖνον καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ πολλοῖς, οἷον
 ἄνθρωποι ἢ ἄνθρωπος, ἢ δὲ κατὰ τὰ ὑποκριτικά, οἷον κατ'
 ἐρώτησιν, ἐπίταξιν· τὸ γὰρ ἐβάδισεν; ἢ βάδιζε πτώσις
 ῥήματος κατὰ ταῦτα τὰ εἶδη ἐστίν. λόγος δὲ φωνὴ συνθετὴ 11
 σημαντικὴ ἧς ἕνια μέρη καθ' αὐτὰ σημαίνει τι· οὐ γὰρ
 25 ἅπας λόγος ἐκ ῥημάτων καὶ ὀνομάτων σύγκειται, οἷον “ὁ
 τοῦ ἀνθρώπου ὀρισμός”· ἀλλ' ἐνδέχεται <καὶ> ἄνευ ῥημάτων

4. σημαντικῶν Robertelli: σημαντικὸν A^o 7. ἦτοι] δὴ τοί Bywater
 8-10. ἡ . . . μέσου seclus. Reiz 17. ποτὲ Spengel βαδίζει apogr.:
 βαδίζειν A^o προσσημαίνει Parisinus 2038: προσσημαίνει A^o 19. τὸ
 κατὰ τὸ Riccardianus 16: τὸ κατὰ A^o: κατὰ τὸ Reiz 22. ἐβάδισεν; (nota
 interrogationis addita) Tyrwhitt: <ἄρ'> ἐβάδισεν; Vahlen βαδίζει
 Riccardianus 16: ἐβάδισεν A^o 26. καὶ add. Gomperz

end or in the middle of a sentence. Or, a non-significant sound, which out of several sounds, each of them significant, is capable of forming one significant sound,—as ἀμφί, περί, and the like. Or, a non-significant sound,⁷ which marks the beginning, end, or division of a sentence; such, however, that it cannot correctly stand by itself at the beginning of a sentence,—as μέν, ἤτοι, δέ.

A Noun is a composite significant sound, not marking⁸ time, of which no part is in itself significant: for in double or compound words we do not employ the separate parts as if each were in itself significant. Thus in Theodorus, 'god-given,' the δῶρον or 'gift' is not in itself significant.

A Verb is a composite significant sound, marking⁹ time, in which, as in the noun, no part is in itself significant. For 'man,' or 'white' does not express the idea of 'when'; but 'he walks,' or 'he has walked' does connote time, present or past.

Inflection belongs both to the noun and verb, and¹⁰ expresses either the relation 'of,' 'to,' or the like; or that of number, whether one or many, as 'man' or 'men'; or the modes or tones in actual delivery, e.g. a question or a command. 'Did he go?' and 'go' are verbal inflexions of this kind.

A Sentence or Phrase is a composite significant¹¹ sound, some at least of whose parts are in themselves significant; for not every such group of words consists of verbs and nouns—'the definition of man,' for example—but it may dispense even with the verb. Still it will

εἶναι λόγον. μέρος μέντοι αἰεὶ τι σημαίνουν ἔξει, οἶον “ἐν τῷ
βαδίζειν,” “Κλέων ὁ Κλέωνος.” εἰς δέ ἐστι λόγος διχῶς, ἡ γὰρ 12
ὁ ἐν σημαίνων, ἡ ὁ ἐκ πλειόνων συνδέσμων, οἶον ἡ Ἰλιάς μὲν
30 συνδέσμων εἰς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἐν σημαίνειν.]

XXI Ὀνόματος δὲ εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ λέγω ὃ
μὴ ἐκ σημαίνοντων σύγκειται, οἶον γῆ, τὸ δὲ διπλοῦν· τούτου
δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου (πλὴν οὐκ ἐν τῷ
ὀνόματι σημαίνοντος [καὶ ἀσήμου]), τὸ δὲ ἐκ σημαίνοντων
35 σύγκειται. εἴη δ’ ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ
πολλαπλοῦν, οἶον τὰ πολλὰ τῶν Μασσαλιωτῶν· Ἑρμοκαῖ-
1457 b κόξανθος <ἐπευξάμενος Διὶ πατρί>. ἅπαν δὲ ὀνομά ἐστιν 2
ἡ κύριον ἡ γλῶττα ἡ μεταφορὰ ἡ κόσμος ἡ πεποιημένον
ἡ ἐπεκτεταμένον ἡ ὑφηρημένον ἡ ἐξηλλαγμένον. λέγω 3
δὲ κύριον μὲν ὃ χρώνται ἕκαστοι, γλῶτταν δὲ ὃ
5 ἕτεροι· ὥστε φανερόν ὅτι καὶ γλῶτταν καὶ κύριον εἶναι
δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγουνον
Κυπρίοις μὲν κύριον, ἡμῖν δὲ γλῶττα. μεταφορὰ δέ 4
ἐστὶν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἡ ἀπὸ τοῦ γένους ἐπὶ
εἶδος ἡ ἀπὸ τοῦ εἵδους ἐπὶ τὸ γένος ἡ ἀπὸ τοῦ εἵ-

28. βαδίζειν A^o: βαδίζει Parisinus 2038

(Κλέωνος habuit Σ): Κλέων ὁ Κλέων codd.

(τὸ Bigg) Κλέων edd. plerique

A^o 30. τῷ apogr.: τὸ A^o

videtur: ἐν τῷ ὀνόματος codd.: ἐν τῷ ὀνόματος Tucker

om. Σ, ut videtur ('non tamen indicans in nomine' Arabs).

Idem efficit Ussing delete καὶ ἀσήμου in γ. 33 et mutata interpunctione, ἐκ σημαίνοντος,

πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος, καὶ ἀσήμου, κτλ.

codd.: Μασσαλιωτῶν Diels, qui collato Arabe ('sicut multa de Massiliotis

Hermocaeoxanthus qui supplicabatur dominum caelorum') totum versum

Ἑρμοκ. — πατρί tanquam epici carminis, comice scripti, ex coniectura

restituit: unde μετὰ <γέλωτος οἶον Μασσα>λιωτῶν coni. Rutherford. Ἑρμοκ.

ad Phocaeam spectat, Massiliae μητρόπολιν, urbem inter Hermaum et Caicum

sitam. Ceteras emendationes licet iam missas facere, e.g. μεγαλειῶν ὡς

Winstanley: μεγαλείων οἶον Bekker ed. 3: μεγαλείων ὡν Vahlen 1457 b 3.

ἀφρημένον Spengel (cf. 1458 a 1)

Κλέων ὁ Κλέωνος M. Schmidt

ἐν τῷ “βαδίζει Κλέων” ὁ

29. συνδέσμων Riccardianus 16: συνδέσμων

33. ἐν τῷ ὀνόματι Vahlen, et Σ, ut

34. καὶ ἀσήμου

36. μεγαλιωτῶν

1457 b 3.

9. τὸ om. apogr.

always have some significant part, as 'in walking,' or 'Cleon son of Cleon.' A sentence or phrase may form 12 a unity in two ways,—either as signifying one thing, or as consisting of several parts linked together. Thus the Iliad is one by the linking together of parts, the definition of man by the unity of the thing signified.]

XXI Words are of two kinds, simple and double. By simple I mean those composed of non-significant elements, such as γῆ. By double or compound, those composed either of a significant and non-significant element (though within the whole word no element is significant), or of elements that are both significant. A word may likewise be triple, quadruple, or multiple in form, like 1457 b so many Massilian expressions, e.g. 'Hermo-caico-xanthus <who prayed to Father Zeus>.'

Every word is either current, or strange, or meta-2 phorical, or ornamental, or newly-coined, or lengthened, or contracted, or altered.

By a current or proper word I mean one which is 3 in general use among a people; by a strange word, one which is in use in another country. Plainly, therefore, the same word may be at once strange and current, but not in relation to the same people. The word σίγυνον, 'lance,' is to the Cyprians a current term but to us a strange one.

Metaphor is the application of an alien name by 4 transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is,

10 δους ἐπὶ εἶδος ἥ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν 5
ἐπὶ εἶδος οἶον “νηὺς δέ μοι ἦδ’ ἔστηκεν.” τὸ γὰρ ὀρμεῖν ἐστὶν
ἐστάναι τι. ἀπ’ εἶδους δὲ ἐπὶ γένος “ἥ δὴ μυρὶ Ὀδυσσεὺς
ἐσθλὰ ἔοργεν.” τὸ γὰρ μυρίον πολὺ <τί> ἐστὶν, φ’ νῦν ἀντὶ
τοῦ πολλοῦ κέχρηται. ἀπ’ εἶδους δὲ ἐπὶ εἶδος οἶον “χαλκῷ
15 ἀπὸ ψυχὴν ἀρύσας” καὶ “ταμῶν ἀτειρέι χαλκῷ” ἐνταῦθα
γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἴρηκεν.
ἄμφω γὰρ ἀφελεῖν τί ἐστὶν. τὸ δὲ ἀνάλογον λέγω, ὅταν 6
ὁμοίως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον
πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἥ
20 ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ’
οὗ λέγει πρὸς ὃ ἐστι. λέγω δὲ οἶον ὁμοίως ἔχει φιάλη πρὸς
Διόνυσον καὶ ἀσπίς πρὸς Ἀρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα
Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἀρεως. ἥ δ’ γῆρας πρὸς
βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἐσπέραν γῆ-
25 ρας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βίου ἢ, ὥσπερ Ἐμπεδοκλῆς,
δυσμὰς βίου. ἐνίοις δ’ οὐκ ἐστὶν ὄνομα κείμενον τῶν ἀνά- 7
λογον, ἀλλ’ οὐδὲν ἡττον ὁμοίως λεχθήσεται· οἶον τὸ τὸν
καρπὸν μὲν ἀφίεναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ
ἡλίου ἀνώνυμον· ἀλλ’ ὁμοίως ἔχει τοῦτο πρὸς τὸν ἥλιον καὶ
30 τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἴρηται “σπείρων θεοκτίσταν
φλόγα.” ἐστὶ δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι 8
καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον ἀποφῆσαι τῶν

11. ὀρμῶν Δ^o12. ἐστάναι (ā ut videtur ex á) Δ^o

ἥ δὴ apogr. :

ἥδη Δ^o13. μύριον Δ^o

τί add. Twining

15. ἀρύσας καὶ

Tygwhitt (ἀρύσας Leidensis, corr. Vaticanus 1400, καὶ Laurentianus lx. 21) :

ἀερύσασκε Δ^o

ταμῶν Bekker (ed. 3) :

τεμῶν Δ^oατηρεῖ Δ^o

25-26.

ἡμέρας—δυσμὰς Riccardianus 16, Parisinus 2038 : ἡμέρας ἢ ὥσπερ Ἐμπεδοκλῆς
καὶ τὸ γῆρας ἐσπέραν βίου ἢ δυσμὰς Δ^o

28. ἀπὸ] ἐπὶ M. Schmidt

30.

<τὸν ἀφίεντα> τὸν καρπὸν Castelvetro

proportion. Thus from genus to species, as: 'There lies 5 my ship'; for lying at anchor is a species of lying. From species to genus, as: 'Verily ten thousand noble deeds hath Odysseus wrought'; for ten thousand is a species of large number, and is here used for a large number generally. From species to species, as: 'With blade of bronze drew away the life,' and 'Cleft the water with the vessel of unyielding bronze.' Here ἀρύσαι, 'to draw away,' is used for ταμεῖν, 'to cleave,' and ταμεῖν again for ἀρύσαι,—each being a species of taking away. Analogy or proportion is when the second term is to the 6 first as the fourth to the third. We may then use the fourth for the second, or the second for the fourth. Sometimes too we qualify the metaphor by adding the term to which the proper word is relative. Thus the cup is to Dionysus as the shield to Ares. The cup may, therefore, be called 'the shield of Dionysus,' and the shield 'the cup of Ares.' Or, again, as old age is to life, so is evening to day. Evening may therefore be called 'the old age of the day,' and old age, 'the evening of life,' or, in the phrase of Empedocles, 'life's setting sun.' For some of the terms of the proportion there is at times 7 no word in existence; still the metaphor may be used. For instance, to scatter seed is called sowing: but the action of the sun in scattering his rays is nameless. Still this process bears to the sun the same relation as sowing to the seed. Hence the expression of the poet 'sowing the god-created light.' There is another way in which 8 this kind of metaphor may be employed. We may apply an alien term, and then deny of that term one of its

οἰκείων τι, οἶον εἰ τὴν ἀσπίδα εἵποι φιάλην μὴ Ἄρεως ἀλλ' αἰοῖον. <κόσμος δὲ . . . >. πεπονημένον δ' ἐστὶν ὁ ὅλως 9
 35 μὴ καλούμενον ὑπὸ τινῶν αὐτὸς τίθεται ὁ ποιητής, (δοκεῖ γὰρ ἔνια εἶναι τοιαῦτα) οἶον τὰ κέρατα ἐρνύγας καὶ τὸν ἱερέα
 1458 a ἀρητῆρα. ἐπεκτεταμένον δὲ ἐστὶν ἡ ἀφηρημένον τὸ μὲν εἰάν 10
 φωνήεντι μακροτέρῳ κεχρημένον ἢ τοῦ οἰκείου ἢ συλλαβῇ ἐμβεβλημένη, τὸ δὲ ἂν ἀφηρημένον τι ἢ αὐτοῦ, ἐπεκτεταμένον
 μὲν οἶον τὸ πόλεως πόλης καὶ τὸ Πηλείδου Πηληιάδεω,
 5 ἀφηρημένον δὲ οἶον τὸ κρὶ καὶ τὸ δῶ καὶ “μία γίνεταί ἀμφοτέρων ὅψ.” ἐξηλλαγμένον δ' ἐστὶν ὅταν τοῦ ὀνομαζομένου 11
 τὸ μὲν καταλείπη τὸ δὲ ποιῇ, οἶον τὸ “δεξιτερὸν κατὰ μαζόν” ἀντὶ τοῦ δεξιόν.

[αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ 12
 10 δὲ μεταξὺ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ Ν καὶ Ρ καὶ Σ καὶ ὅσα ἐκ τούτου σύγκειται (ταῦτα δ' ἐστὶν δύο, Ψ καὶ Ξ), θήλεα δὲ ὅσα ἐκ τῶν φωνηέντων εἰς τε τὰ αἰὲ μακρά, οἶον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α· ὥστε ἴσα συμβαίνει πλήθῃ εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ
 15 <τῷ Σ> ταῦτά ἐστιν. εἰς δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾷ, οὐδὲ εἰς φωνήεν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι. εἰς δὲ τὸ Υ πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.]

XXII

Λέξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινὴ εἶναι. σαφειστάτη μὲν οὖν ἐστὶν ἡ ἐκ τῶν κυρίων ὀνομάτων, ἀλλὰ 20 ταπεινὴ· παράδειγμα δὲ ἡ Κλεοφώντος ποιήσεις καὶ ἡ

33. ἀλλ' αἰοῖον Vettori: ἀλλὰ οἶον Α° et Σ

Maggi 1458 a 2. κεχρημένος Hermann ἢ] ἡ Α° συλλαβῇ ἐμβεβλημένη Α°

3. ἀφήρη μὲν ὄντι ἡ Α°

4. πόλεος Α°

πηλείδου Parisinus 2038: πηλέος Α°: Πηλέος <Πηλῆος καὶ τὸ Πηλείδου> M. Schmidt

6. ὅψ Vettori: ὄης Α° (Ο+ΙΟ=ΟΨΙΟ)

10. καὶ Σ Riccardianus 16 (confirm. Arabs): om. Α°

14. πλήθῃ Α°: πλήθει apogr.

15. τῷ Σ add. anon. ap. Tyrwhitt

17. post πέντε add. τὸ πῶν τὸ νᾶν τὸ γόνν τὸ δόρν τὸ ἄστν Riccardianus 16

ταῦτα <καὶ Α> καὶ Ν <καὶ Ρ> καὶ Σ Moral

34. <κόσμος δὲ . . . >

ἢ] ἡ Α°

συλλαβῇ ἐμβεβλημένη

πηλείδου Parisinus

2038: πηλέος Α°: Πηλέος <Πηλῆος καὶ τὸ Πηλείδου> M. Schmidt

6. ὅψ Vettori: ὄης Α° (Ο+ΙΟ=ΟΨΙΟ)

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14. πλήθῃ Α°: πλήθει apogr.

15. τῷ Σ add. anon. ap. Tyrwhitt

17. post πέντε add. τὸ πῶν τὸ νᾶν τὸ γόνν τὸ δόρν τὸ ἄστν Riccardianus 16

ταῦτα <καὶ Α> καὶ Ν <καὶ Ρ> καὶ Σ

Moral

proper attributes; as if we were to call the shield, not 'the cup of Ares,' but 'the wineless cup.'

<An ornamental word . . .>

A newly-coined word is one which has never been even in local use, but is adopted by the poet himself. Some such words there appear to be: as ἐρνύγες, 'sprouters,' for κέρατα, 'horns,' and ἀρητήρ, 'supplicator,' for ἱερεὺς, 'priest.'

1453 a. A word is lengthened when its own vowel is exchanged for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed. Instances of lengthening are,—πόλῃος for πόλεως, and Πηληιάδεω for Πηλείδου: of contraction,—κρῖ, δῶ, and ὄψ, as in μία γίνεται ἀμφοτέρων ὄψ.

An altered word is one in which part of the ordinary form is left unchanged, and part is re-cast; as in δεξιτερὸν κατὰ μαζόν, δεξιτερόν is for δεξιόν.

[Nouns in themselves are either masculine, feminine, 12 or neuter. Masculine are such as end in ν, ρ, σ, or in some letter compounded with σ,—these being two, ψ and ξ. Feminine, such as end in vowels that are always long, namely η and ω, and—of vowels that admit of lengthening—those in α. Thus the number of letters in which nouns masculine and feminine end is the same; for ψ and ξ are equivalent to endings in σ. No noun ends in a mute or a vowel short by nature. Three only end in ι,—μέλι, κόμμι, πέπερι: five end in υ. Neuter nouns end in these two latter vowels; also in ν and σ.]

XXII The perfection of style is to be clear without being mean. The clearest style is that which uses only current or proper words; at the same time it is mean:—witness the poetry of Cleophon and of Sthenelus. That diction,

Σθενέλου. σεμνή δὲ καὶ ἐξαλλάττουσα τὸ ιδιωτικὸν ἢ τοῖς
 ξενικοῖς κεχρημένη· ξενικὸν δὲ λέγω γλῶτταν καὶ μετα-
 φορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. ἀλλ' ἂν 2
 τις ἅμα ἅπαντα τοιαῦτα ποιήσῃ, ἢ αἰνιγμα ἔσται ἢ βαρβα-
 25 ρισμός· ἂν μὲν οὖν ἐκ μεταφορῶν, αἰνιγμα, ἐὰν δὲ ἐκ
 γλωττῶν, βαρβαρισμός· αἰνίγματός τε γὰρ ἰδέα αὕτη ἐστὶ,
 τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι. κατὰ μὲν οὖν τὴν
 τῶν <ἄλλων> ὀνομάτων σύνθεσιν οὐχ οἷον τε τοῦτο ποιῆσαι
 κατὰ δὲ τὴν μεταφορὰν ἐνδέχεται, οἷον “ἄνδρ' εἶδον πυρὶ χαλ-
 30 κὸν ἐπ' ἀνέρι κολλησάντα,” καὶ τὰ τοιαῦτα. ἐκ τῶν γλωτ-
 τῶν βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαι πῶς τούτοις· τὸ 3
 μὲν γὰρ μὴ ιδιωτικὸν ποιήσῃ μὴδὲ ταπεινόν, οἷον ἢ γλῶττα
 καὶ ἢ μεταφορὰ καὶ ὁ κόσμος καὶ τᾶλλα τὰ εἰρημένα
 εἶδη, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος 4
 1458 b συμβάλλεται εἰς τὸ σαφές τῆς λέξεως καὶ μὴ ιδιωτικὸν
 αἰ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλλαγαὶ τῶν ὀνομά-
 των· διὰ μὲν γὰρ τὸ ἄλλως ἔχειν ἢ ὡς τὸ κύριον, παρὰ
 τὸ εἰωθὸς γιγνόμενον, τὸ μὴ ιδιωτικὸν ποιήσῃ, διὰ δὲ τὸ κοι-
 5 νωνεῖν τοῦ εἰωθότος τὸ σαφές ἔσται. ὥστε οὐκ ὀρθῶς ψέγου- 5
 σιν οἱ ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ δια-
 κωμωδοῦντες τὸν ποιητὴν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς
 ῥάδιον ποιεῖν, εἴ τις δώσει ἐκτείνειν ἐφ' ὅποσον βούλεται,
 ἱαμβοποιήσας ἐν αὐτῇ τῇ λέξει “Ἐπιχάρην εἶδον Μαρα-

24. ἅμα ἅπαντα Riccardianus 16, Parisinus 2038 : ἂν ἅπαντα A^c: ἅπαντα al.
 ποιήσῃ apogr.: ποιῆσαι A^c 28. ἄλλων add. Margoliouth, collato Arabe
 ‘reliqua nomina’: κυρίων add. Heinsius σύνθεσιν] συνήθειαν Tucker
 οὐχ οἷονται A^c 29. fort. μεταφορῶν Bywater ἰδὼν A^c πυρὶ
 χαλκὸν Vettori: πύριχαλκον codd. 30—31. ante vel post ἐκ—βαρ-
 βαρισμός lacunam statuit Gomperz 31. κεκρᾶσθαι Maggi e cod. Lam-
 pridii (‘si miscentur haec’ Arabs): κεκρίσθαι codd. cett. 1458 b 1.
 συμβάλλεται A^c: συμβάλλονται apogr. 9. Ἐπιχάρην Bursian: ἦτι χάριν A^c:
 ἐπὶ χάριν Σ, ut videtur (‘appellatum cum favore’ Arabs) εἶδον apogr.:
 ἰδὼν A^c: ἰδὼν Gomperz

on the other hand, is lofty and raised above the commonplace which employs unusual words. By unusual, I mean strange (or rare) words, metaphorical, lengthened,—anything, in short, that differs from the normal idiom. Yet a style wholly composed of such words is either a riddle or a jargon; a riddle, if it consists of metaphors; a jargon, if it consists of strange (or rare) words. For the essence of a riddle is to express true facts under impossible combinations. Now this cannot be done by any arrangement of ordinary words, but by the use of metaphor it can. Such is the riddle:—‘A man I saw who on another man had glued the bronze by aid of fire,’ and others of the same kind. A diction that is made up of strange (or rare) terms is a jargon. A certain infusion, therefore, of these elements is necessary to style; for the strange (or rare) word, the metaphorical, the ornamental, and the other kinds above mentioned, will raise it above the commonplace and mean, while the use of proper words will make it perspicuous. But nothing contributes
 1458 ^b more to produce a clearness of diction that is remote from commonness than the lengthening, contraction, and alteration of words. For by deviating in exceptional cases from the normal idiom, the language will gain distinction; while, at the same time, the partial conformity with usage will give perspicuity. The critics, therefore, are in error who censure these licenses of speech, and hold the author up to ridicule. Thus Eucleides, the elder, declared that it would be an easy matter to be a poet if you might lengthen syllables at will. He caricatured the practice in the very form of his diction, as in the verse:

- 10 θυνάδε βαδίζοντα," καὶ "οὐκ ἂν γ' ἐράμενος τὸν ἐκείνου ἐλ-
λέβορον." τὸ μὲν οὖν φαίνεσθαι πως χρώμενον τούτῳ τῷ 6
τρόπῳ γελοῖον· τὸ δὲ μέτριον κοινὸν ἀπάντων ἐστὶ τῶν με-
ρῶν· καὶ γὰρ μεταφοραῖς καὶ γλώτταις καὶ τοῖς ἄλλοις
εἵδεσι χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ
15 αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἀρμόττον ὅσον διαφέρει ἐπὶ 7
τῶν ἐπῶν θεωρεῖσθω ἐντιθεμένων τῶν <κυρίων> ὀνομάτων εἰς
τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν
καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθεῖς ἂν τις τὰ κύρια ὀνόματα
κατίδοι ὅτι ἀληθῆ λέγομεν· οἶον τὸ αὐτὸ ποιήσαντος ἱαμ-
20 βείου Αἰσχύλου καὶ Εὐριπίδου, ἐν δὲ μόνον ὄνομα μεταθέν-
τος, ἀντὶ [κυρίου] εἰωθότος γλώτταν, τὸ μὲν φαίνεται καλὸν
τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε
φαγέδαινα <δ'> ἥ μου σάρκας ἐσθίει ποδός,
ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ
25 νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής,¹
εἴ τις λέγοι τὰ κύρια μετατιθεῖς
νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής·

¹ *Odys.* ix. 515, νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής.

10. ἂν γ' ἐράμενος apogr.: ἂν γεράμενος A°: ἂν γευσάμενος Tyrwhitt: ἂν
πριάμενος Gomperz 11. πῶς A°: ἀπρεπῶς Twining: πάντως Hermann
12. μέτριον Spengel: μέτρον codd. 14. ἐπὶ τὰ apogr.: ἔπειτα
A° ἐπὶ τὰ γελοῖα secl. Gomperz 15. ἀρμόττον apogr.: ἀρμότ-
τοντος A°: ἀρμωττόντως Tucker 16. ἐπῶν] ἐπεκτάσεων Tyrwhitt
<κυρίων> conl. Vahlen 19. ἱάμβιον A° 20. Αἰσχύλῳ Εὐριπίδου
Essen: Εὐριπίδου καὶ Αἰσχύλου Richards μεταθέντος Parisinus 2088,
Ald.: μετατιθέντος A° 21. αὐτ κυρίου αὐτ εἰωθότος secludendum esse
conl. Vahlen <καὶ> εἰωθότος Heinsius 23. φαγέδαινα δ' ἡ Ritter:
φαγέδαινα ἢ apogr.: φαγάδαινα ἢ A°: φαγέδαιναν ἢ Hermann: φαγέδαινα' δέ
Nauck 25. δέ μεῶν A° ἀεικής Riocardianus 46 ('ut non conveniat'
Arabs): ἀειδής A°: ἀεικής (cum var. lect. ἀεικής) Od. ix. 515 27. δέ
μεῶν A° μικρός δέ A°

Ἐπιχάρην εἶδον Μαραθῶνάδε βαδίζοντα,

or,

οὐκ ἂν γ' ἐράμενος τὸν ἐκείνου ἐλλέβορον.

To employ such license at all obtrusively is, no doubt, grotesque; but in any mode of poetic diction there must be moderation. Even metaphors, strange (or rare) words, or any similar forms of speech, would produce the like effect if used without propriety and with the express purpose of being ludicrous. How great a difference is made by the appropriate use of lengthening, may be seen in Epic poetry by the insertion of ordinary forms in the verse. So, again, if we take a strange (or rare) word, a metaphor, or any similar mode of expression, and replace it by the current or proper term, the truth of our observation will be manifest. For example Aeschylus and Euripides each composed the same iambic line. But the alteration of a single word by Euripides, who employed the rarer term instead of the ordinary one, makes one verse appear beautiful and the other trivial. Aeschylus in his *Philoctetes* says:

φαγέδαινα <δ> ἥ μου σάρκας ἐσθίει ποδός.

Euripides substitutes *θουᾶται* 'feasts on' for *ἐσθίει* 'feeds on.' Again, in the line,

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής,

the difference will be felt if we substitute the common words,

νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικός καὶ ἀειδής.

καὶ

δίφρον ἀεικέλιον καταθείς ὀλίγην τε τράπεζαν,¹

30 δίφρον μοχθηρὸν καταθείς μικράν τε τράπεζαν·

καὶ τὸ “ἥϊονες βοόωσιν,”² ἥϊονες κράζουσιν. ἔτι δὲ Ἀριφρά- 8δης τοὺς τραγωδοὺς ἐκωμῶδει, ὅτι ἂ οὐδεὶς ἂν εἴποι ἐν τῇ δια-
λέκτῳ τούτοις χρῶνται, οἶον τὸ δωμάτων ἄπο ἀλλὰ μὴ
ἀπὸ δωμάτων, καὶ τὸ σέθεν καὶ τὸ ἐγὼ δέ νιν καὶ τὸ

1459 a Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ Ἀχιλλέως, καὶ ὅσα ἄλλα
τοιαῦτα. διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ
ιδιωτικὸν ἐν τῇ λέξει ἅπαντα τὰ τοιαῦτα· ἐκεῖνος δὲ τοῦτο
ἡγνύει. ἔστιν δὲ μέγα μὲν τὸ ἐκάστῳ τῶν εἰρημένων πρεπόν- 9
5 τως χρῆσθαι, καὶ διπλοῖς ὀνόμασι καὶ γλώτταις, πολὺν δὲ
μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ’
ἄλλου ἔστι λαβεῖν εὐφύας τε σημείον ἔστι· τὸ γὰρ εὖ
μεταφέρειν τὸ τὸ ὅμοιον θεωρεῖν ἔστιν. τῶν δ’ ὀνομάτων τὰ 10
μὲν διπλὰ μάλιστα ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ γλώτται
10 τοῖς ἥρωικοῖς, αἱ δὲ μεταφοραὶ τοῖς ἱαμβείοις. καὶ ἐν
μὲν τοῖς ἥρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα, ἐν δὲ τοῖς
ἱαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μιμεῖσθαι ταῦτα ἀρ-
μόττει τῶν ὀνομάτων ὅσοις κἂν ἐν λόγοις τις χρή-
σαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ μεταφορὰ καὶ κόσμος.
15 περὶ μὲν οὖν τραγωδίας καὶ τῆς ἐν τῷ πράττειν μιμή-
σεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα.

¹ *Odys.* xx. 259, δίφρον ἀεικέλιον καταθείς ὀλίγην τε τράπεζαν.² *Iliad* xvii. 265.

29. ἀεικέλιον Parisinus 2038, conl. Susemihl: τ' ἀεικέλιον A^c: τ' αἰκέλιον Vahlen 31. τὸ ἴωνες βοῶσιν ἢ ἴωνες A^c 32. εἴποι apogr.: εἴπηι A^c 1459 a 4. τὸ apogr.: τῶι A^c 10 et 12. ἱαμβίοις A^c 13. κἂν Riccardianus 46: καὶ A^c ὅσοις post ἐν add. A^c: om. apogr.: τοῖς Gomperz: ὁδοῖς Σ, ut videtur (Ellis) τις apogr.: τί A^c

Or, if for the line,

δίφρον αεικέλιον καταθείς ὀλίγην τε τράπεζαν,

we read,

δίφρον μοχθηρὸν καταθείς μικράν τε τράπεζαν.

Or, for *ἡιόνες βοόωσιν, ἡιόνες κράζουσιν.*

Again, Aripkrades ridiculed the tragedians for using phrases which no one would employ in ordinary speech: for example, *δωμάτων ἄπο* instead of *ἀπὸ δωμάτων*, 1459 a *σέθεν, ἐγὼ δέ νιν, Ἀχιλλέως πέρι* instead of *περὶ Ἀχιλλέως*, and the like. It is precisely because such phrases are not part of the current idiom that they give distinction to the style. This, however, he failed to see.

It is a great matter to observe propriety in these several modes of expression, as also in compound words, strange (or rare) words, and so forth. But the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances.

Of the various kinds of words, the compound are best adapted to dithyrambs, rare words to heroic poetry, metaphors to iambic. In heroic poetry, indeed, all these varieties are serviceable. But in iambic verse, which reproduces, as far as may be, familiar speech, the most appropriate words are those which are found even in prose. These are,—the current or proper, the metaphorical, the ornamental.

Concerning Tragedy and imitation by means of action this may suffice.

XXIII

Περὶ δὲ τῆς διηγηματικῆς καὶ ἐν<ι> μέτρῳ μιμητικῆς,
 ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγωδίαις συνιστάναι
 δραματικούς καὶ περὶ μίαν πράξιν ὅλην καὶ τελείαν, ἔχουσιν
 20 ἀρχὴν καὶ μέσα καὶ τέλος, ἢ ὥσπερ ζῶον ἐν ὅλῳ ποιῇ τὴν
 οἰκίαν ἡδονήν, δῆλον, καὶ μὴ ὁμοίας ἱστορίαις τὰς συν-
 θέσεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μιᾶς πράξεως ποιεῖσθαι
 δῆλωσιν ἀλλ' ἐνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἓνα
 ἢ πλείους, ὧν ἕκαστον ὡς ἔτυχεν ἔχει πρὸς ἄλληλα. ὥσπερ 2
 25 γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἢ τ' ἐν Σαλαμῖνι ἐγένετο
 ναυμαχία καὶ ἡ ἐν Σικελίᾳ Καρχηδονίων μάχη οὐδὲν
 πρὸς τὸ αὐτὸ συντείνουσαι τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς
 χρόνοις ἐνίοτε γίνεταί θάτερον μετὰ θάτερον, ἐξ ὧν ἐν
 οὐδὲν γίνεταί τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο
 30 δρῶσι. διό, ὥσπερ εἵπομεν ἤδη, καὶ ταύτῃ θεσπέσιος ἂν ε
 φανείη Ὅμηρος παρὰ τοὺς ἄλλους, τῷ μὴδὲ τὸν πόλεμον
 καίπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρήσαι ποιεῖν ὅλον·
 λίαν γὰρ ἂν μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι,
 ἢ τῷ μεγέθει μετριάζοντα καταπεπλεγμένον τῇ ποικιλίᾳ.
 35 νῦν δ' ἐν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν
 πολλοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις, οἷς
 διαλαμβάνει τὴν ποίησιν. οἱ δ' ἄλλοι περὶ ἓνα ποιούσι
 1459 b καὶ περὶ ἓνα χρόνον καὶ μίαν πράξιν πολυμερῆ, οἷον ὁ

17. καὶ ἐν ἐνὶ μέτρῳ scripsi (cf. 1449 b 11, 1459 b 32): καὶ ἐν μέτρῳ codd.

18. συνιστάναι Δ^c: συνεστάναι con. Vahlen 20. ποιεῖ Δ^c 21. ὁμοίας ἱστορίαις τὰς συνθέσεις Dacier (confirmat aliquatenus Arabs): ὁμοίας ἱστορίαις τὰς συνθέσεις Riccardianus 46: ὁμοίας ἱστορίας τὰς συνθέσεις codd.: οἷας ἱστορίας τὰς συνθέσεις M^cVey 22. εἶναι] θεῖναι Bywater 25. Σαλαμῖνι Δ^c

26. ναυμαχία apogr.: ναύμαχος Δ^c 28. μετὰ θάτερον Parisinus 2038, con. Castelvetro: μετὰ θατέρου Δ^c 31. τῷ Riccardianus 16: τὸ Δ^c

33-34. μέγα (rec. corr. μέγας)—εὐσύνοπτος—μετριάζοντα Δ^c: μέγα—εὐσύνοπτος—μετριάζον Bursian 35. αὐτῶν secl. Christ: αὐτοῦ Heinsius 36. οἷς Riccardianus 16: δις pr. Δ^c

XXIII As to that poetic imitation which is narrative in form and employs a single metre, the plot manifestly ought, as in a tragedy, to be constructed on dramatic principles. It should have for its subject a single action, whole and complete, with a beginning, a middle, and an end. It will thus resemble a living organism in all its unity, and produce the pleasure proper to it. It will differ in structure from historical compositions, which of necessity present not a single action, but a single period, and all that happened within that period to one person or to many, little connected together as the events may be. For as the sea-fight at 2 Salamis and the battle with the Carthaginians in Sicily took place at the same time, but did not tend to any one result, so in the sequence of events, one thing sometimes follows another, and yet no single result is thereby produced. Such is the practice, we may say, of most poets. Here again, then, as has been already 3 observed, the transcendent excellence of Homer is manifest. He never attempts to make the whole war of Troy the subject of his poem, though that war had a beginning and an end. It would have been too vast a theme, and not easily embraced in a single view. If, again, he had kept it within moderate limits, it must have been over-complicated by the variety of the incidents. As it is, he detaches a single portion, and admits as episodes many events from the general story of the war—such as the Catalogue of the ships and others—thus diversifying the poem. All other poets 1459 b take a single hero, a single period, or an action single indeed, but with a multiplicity of parts. Thus did the

τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τοιγαροῦν ἐκ 4
 μὲν Ἰλιάδος καὶ Ὀδυσσεΐας μία τραγωδία ποιεῖται ἑκα-
 τέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ καὶ τῆς μι-
 5 κρᾶς Ἰλιάδος [πλέον] ὀκτώ, οἷον ὅπλων κρίσις, Φιλοκτή-
 τῆς, Νεοπτόλεμος, Εὐρύπυλος, πτωχεΐα, Λάκαιναι, Ἰλίου
 πέρσις καὶ ἀπόπλους [καὶ Σίνων καὶ Τρωάδες].

XXIV Ἔτι δὲ τὰ εἶδη ταῦτα δεῖ ἔχειν τὴν ἐποποιίαν τῇ τραγω-
 δίᾳ, ἣ γὰρ ἀπλὴν ἢ πεπλεγμένην ἢ ἠθικὴν ἢ παθητικὴν·
 10 καὶ τὰ μέρη ἕξω μελοποιίας καὶ ὅψεως ταῦτά· καὶ γὰρ
 περιπετειῶν δεῖ καὶ ἀναγνωρίσεων καὶ παθημάτων· ἔτι
 τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οἷς ἅπασιν 2
 Ὅμηρος κέχρηται καὶ πρῶτος καὶ ἱκανῶς. καὶ γὰρ καὶ
 τῶν ποιημάτων ἑκάτερον συνέστηκεν ἢ μὲν Ἰλιάς ἀπλοῦν
 15 καὶ παθητικόν, ἢ δὲ Ὀδύσσεια πεπλεγμένον (ἀναγνώρισις
 γὰρ διόλου) καὶ ἠθικὴ· πρὸς γὰρ τούτοις λέξει καὶ διανοίᾳ
 πάντα ὑπερβέβληκεν. διαφέρει δὲ κατὰ τε τῆς συστάσεως 3
 τὸ μήκος ἢ ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος
 ἱκανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν
 20 καὶ τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάτ-
 τους αἱ συστάσεις εἶεν, πρὸς δὲ τὸ πλήθος τραγωδιῶν τῶν
 εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. ἔχει δὲ πρὸς τὸ 4
 ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τι ἢ ἐποποιία ἴδιον διὰ
 τὸ ἐν μὲν τῇ τραγωδίᾳ μὴ ἐνδέχεσθαι ἅμα πραττόμενα

1459 b 2. Κύπρια Reiz : κυπρικὰ A^o 4. μόναι pr. A^o 5 et 7. πλέον
 et καὶ Σίνων καὶ Τρωάδες secl. Hermann 7. πρωϊάδες pr. A^o (τ sup. scr.
 m. rec.) 8. ἔτι δὲ bis A^o δεῖ apogr. : δὴ A^o 9. ἠθικὴν om.
 Σ 11. καὶ ἠθῶν post ἀναγνωρίσεων add. Susemihl 13. ἱκανῶς apogr. :
 ἱκανὸς A^o 14. ποιημάτων A^o 15. ἀναγνωρίσεις Christ 16. ἠθικὸν
 corr. rec. m. A^o γὰρ A^o : δὲ apogr. 17. πάντας apogr. 21. πρὸς
 δὲ apogr. : πρόσθε A^o τὸ ante τραγωδιῶν add. Tucker 22. fort.
 καθεμένων Richards

author of the Cypria and of the Little Iliad. For this reason the Iliad and the Odyssey each furnish the subject of one tragedy, or, at most, of two; while the Cypria supplies materials for many, and the Little Iliad for eight—the Award of the Arms, the Philoctetes, the Neoptolemus, the Eurypylos, the Mendicant Odysseus, the Laconian Women, the Fall of Ilium, the Departure of the Fleet.

XXIV Again, Epic poetry must have as many kinds as Tragedy: it must be simple, or complex, or 'ethical,' or 'pathetic.' The parts also, with the exception of song and spectacle, are the same; for it requires Reversals of the Situation, Recognitions, and Scenes of Suffering. Moreover, the thoughts and the diction must be artistic. In all these respects Homer is our earliest and sufficient model. Indeed each of his poems has a twofold character. The Iliad is at once simple and 'pathetic,' and the Odyssey complex (for Recognition scenes run through it), and at the same time 'ethical.' Moreover, in diction and thought they are supreme.

Epic poetry differs from Tragedy in the scale on which it is constructed, and in its metre. As regards scale or length, we have already laid down an adequate limit:—the beginning and the end must be capable of being brought within a single view. This condition will be satisfied by poems on a smaller scale than the old epics, and answering in length to the group of tragedies presented at a single sitting.

Epic poetry has, however, a great—a special—capacity for enlarging its dimensions, and we can see the reason. In Tragedy we cannot imitate several lines of

25 πολλὰ μέρη μιμείσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν
 ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν
 εἶναι ἔστι πολλὰ μέρη ἅμα ποιεῖν περαινόμενα, ὑφ' ὧν
 οἰκείων ὄντων αὖξεται ὁ τοῦ ποιήματος ὄγκος. ὥστε τοῦτ'
 ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν
 30 ἀκούοντα καὶ ἐπεισοδιοῦν ἀνομοίοις ἐπεισοδίοις· τὸ γὰρ
 ὅμοιον ταχὺ πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγωδίας. τὸ δὲ 5
 μέτρον τὸ ἥρωικόν ἀπὸ τῆς πείρας ἤρμοκεν. εἰ γάρ τις ἐν
 ἄλλῃ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς,
 ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ ἥρωικόν στασιμώτατον καὶ
 35 ὀγκωδέστατον τῶν μέτρων ἐστίν (διὸ καὶ γλώττας καὶ μετα-
 φορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ <ταύτῃ> ἢ διηγη-
 ματικὴ μίμησις τῶν ἄλλων). τὸ δὲ ἱαμβεῖον καὶ τετρά-
 1460 a μετρον κινητικά, τὸ μὲν ὀρχηστικὸν τὸ δὲ πρακτικόν. ἔτι δὲ 6
 ἀτοπώτερον, εἰ μιγνύοι τις αὐτά, ὥσπερ Χαιρήμων. διὸ
 οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῃ πεποίηκεν ἢ τῷ ἡρώϊ, ἀλλ'
 ὥσπερ εἵπομεν αὐτὴ ἢ φύσις διδάσκει τὸ ἀρμόττον [αὐτῇ]
 5 [δι]αίρεισθαι. "Ὅμηρος δὲ ἄλλα τε πολλὰ ἄξιος ἐπαινέσθαι 7
 καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἀγνοεῖ ὃ δεῖ ποιεῖν
 αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γὰρ
 ἔστι κατὰ ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὅλου

29. fort. [τὸ] ἀγαθὸν Bywater

36. post καὶ add. ταύτῃ Twining: τηδὶ Tucker

κίνησις A°

ἱαμβίον A°

κινητικά καὶ Riccardianus 46, Vahlen

2. μιγνύει Parisinus 2038: μιγνύει

apogr.: μιγνύει A° (fuit μη, et η extremum in litura): μη γνολη Σ (cf. Arab.

'si quis nesciret')

3. τῷ τὸ A°

4. αὐτῇ apogr.: αὐτὴ A°: seol.

Gomperz 5. αἰρεῖσθαι Bonitz (confirmare videtur Arabs): διαίρεσθαι A°:

ἀεὶ αἰρεῖσθαι Tucker

33. διηγηματικὴν apogr.: διηγητικὴν A°

37. μίμησις apogr.:

1460 a 1. κινητικά Ald.: κινητικά A°:

actions carried on at one and the same time; we must confine ourselves to the action on the stage and the part taken by the players. But in Epic poetry, owing to the narrative form, many events simultaneously transacted can be presented; and these, if relevant to the subject, add mass and dignity to the poem. The Epic has here an advantage, and one that conduces to grandeur of effect, to diverting the mind of the hearer, and relieving the story with varying episodes. For sameness of incident soon produces satiety, and makes tragedies fail on the stage.

As for the metre, the heroic measure has proved its fitness by the test of experience. If a narrative poem in any other metre or in many metres were now composed, it would be found incongruous. For of all measures the heroic is the stateliest and the most massive; and hence it most readily admits rare words and metaphors, which is another point in which the narrative form of imitation stands alone. On the other
 1460 a hand, the iambic and the trochaic tetrameter are stirring measures, the latter being akin to dancing, the former expressive of action. Still more absurd would it be to mix together different metres, as was done by Chaeremon. Hence no one has ever composed a poem on a great scale in any other than heroic verse. Nature herself, as we have said, teaches the choice of the proper measure.

Homer, admirable in all respects, has the special merit of being the only poet who rightly appreciates the part he should take himself. The poet should speak as little as possible in his own person, for it is not this that makes him an imitator. Other poets appear themselves upon

ἀγωνίζονται, μιμούνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ ὀλίγα
 10 φροιμισάμενος εὐθύς εἰσάγει ἄνδρα ἢ γυναῖκα ἢ ἄλλο τι
 [ἦθος] καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἦθη. δεῖ μὲν οὖν ἐν ταῖς 8
 τραγωδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον δ' ἐνδέχεται ἐν
 τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ συμβαίνει μάλιστα τὸ θαυ-
 15 μαστόν, διὰ τὸ μὴ ὀρᾶν εἰς τὸν πράττοντα· ἐπεὶ τὰ περὶ
 τὴν Ἑκτορος διώξιν ἐπὶ σκηνῆς ὄντα γελοῖα ἂν φανείη, οἱ
 μὲν ἐστώτες καὶ οὐ διώκοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς
 ἔπεσιν λανθάνει. τὸ δὲ θαυμαστόν ἡδύ· σημεῖον δέ· πάντες
 γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχεν 9
 δὲ μάλιστα Ὀμηρος καὶ τοὺς ἄλλους ψευδῇ λέγειν ὡς δεῖ.
 20 ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄνθρωποι, ὅταν
 τοῦδὲ ὄντος τοῦδὲ ἢ ἢ γινομένου γίνηται, εἰ τὸ ὕστερον ἔστιν,
 καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο δέ ἐστι ψεῦδος. διὸ
 δὴ, ἂν τὸ πρῶτον ψεῦδος, ἀλλ' οὐδέ, τούτου ὄντος, ἀνάγκη
 <κάκεινο> εἶναι ἢ γενέσθαι [ἢ] προσθεῖναι· διὰ γὰρ τὸ τοῦτο
 25 εἰδέναι ἀληθές ὄν, παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον
 ὡς ὄν. παράδειγμα δὲ τούτου ἐκ τῶν Νίπτρων. προαιρεῖσθαί 10
 τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ δυνατὰ ἀπίθανα· τούς τε λόγους
 μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μη-

11. ἦθος codd., Σ: secl. Reiz: εἶδος Bursian οὐδέν' ἀήθη Vettori: οὐδενὰ ἡθη
 Urbinas 47: οὐδένα ἡθη Δ^o ἡθη] fort. ἦθος Christ κὰν ταῖς
 Gomperz 13. ἄλογον Vettori: ἀνάλογον codd., Σ δι' ὃ Parisinus
 2038, conl. Vettori: διὸ codd. cett. 14. ἐπεὶ apogr.: ἔπειτα Δ^o, Σ
 21. τοῦ δύντος pr. Δ^o τοῦδὲ ἢ ἢ apogr.: τὸ δι' ἦν pr. Δ^o (τὸ δι' ἢ corr.
 rec. m.) 23. δῆ] δεῖ Riccardianus 46, Bonitz ἄλλου δὲ Δ^o
 (ἀλλ' οὐδὲ corr. rec. m.): ἄλλο δὲ codd. Robertelli: ἄλλο δ' ὁ Vahlen:
 ἄλλο, ὁ Christ 23-24. cum verbis ἀλλ' οὐδὲ—ἀνάγκη—προσθεῖναι con-
 tulerim Rhet. i. 2. 13. 1357 a 17, ἐὰν γὰρ ἢ τι τούτων γνώριμον, οὐδὲ δεῖ
 λέγειν· αὐτὸς γὰρ τοῦτο προστίθῃσι ὁ ἀκροατής, et 18, τὸ δ' ὅτι στεφανίτης τὰ
 Ὀλύμπια, οὐδὲ δεῖ προσθεῖναι 24. κάκεινο add. Tucker ἢ secl.
 Bonitz: ἢ Vahlen: ἦν Tucker 26. τούτου codex Robertelli: τοῦτο Δ^o:
 τούτων apogr.: τοῦτο <τὸ> Spengel νίπτρω Δ^o

the scene throughout, and imitate but little and rarely. Homer, after a few prefatory words, at once brings in a man, or woman, or other personage; none of them wanting in characteristic qualities, but each with a character of his own.

The element of the wonderful is required in Tragedy. 8 The irrational, on which the wonderful depends for its chief effects, has wider scope in Epic poetry, because there the person acting is not seen. Thus, the pursuit of Hector would be ludicrous if placed upon the stage—the Greeks standing still and not joining in the pursuit, and Achilles waving them back. But in the Epic poem the absurdity passes unnoticed. Now the wonderful is pleasing: as may be inferred from the fact that every one tells a story with some addition of his own, knowing that his hearers like it. It is Homer who 9 has chiefly taught other poets the art of telling lies skilfully. The secret of it lies in a fallacy. For, assuming that if one thing is or becomes, a second is or becomes, men imagine that, if the second is, the first likewise is or becomes. But this is a false inference. Hence, where the first thing is untrue, it is quite unnecessary, provided the second be true, to add that the first is or has become. For the mind, knowing the second to be true, falsely infers the truth of the first. There is an example of this in the Bath Scene of the Odyssey.

Accordingly, the poet should prefer probable im- 10 possibilities to improbable possibilities. The tragic plot must not be composed of irrational parts. Everything

δὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυθεύματος, ὥσπερ
 30 Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λάιος ἀπέθανεν, ἀλλὰ μὴ ἐν
 τῷ δράματι, ὥσπερ ἐν Ἡλέκτρᾳ οἱ τὰ Πύθια ἀπαγγέλλον-
 τες, ἢ ἐν Μυσοῖς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκων·
 ὥστε τὸ λέγειν ὅτι ἀνῆρτο ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς
 γὰρ οὐ δεῖ συνίστασθαι τοιούτους. ἂν δὲ θῇ καὶ φαίνεται
 35 εὐλογωτέως, ἐνδέχεσθαι καὶ ἄτοπον <ὄν>· ἐπεὶ καὶ τὰ ἐν
 Ὀδυσσεΐᾳ ἄλογα τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ
 1460 b δῆλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος ποιητῆς ποιήσειε· νῦν δὲ
 τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητῆς ἀφανίζει ἡδύνων τὸ ἄτοπον.
 τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν καὶ μήτε 11
 ἠθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἢ λίαν
 5 λαμπρὰ λέξις τά τε ἦθη καὶ τὰς διανοίας.

XXV Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ
 ποίων εἰδῶν ἐστιν, ὧδ' ἂν θεωροῦσιν γένοιτ' ἂν φανερόν.
 ἐπεὶ γάρ ἐστι μιμητῆς ὁ ποιητῆς ὥσπερανεὶ ζωγράφος ἢ τις
 ἄλλος εἰκονοποιός, ἀνάγκη μιμείσθαι τριῶν ὄντων τὸν ἀρι-
 10 θμὸν ἐν τι αἰεὶ, ἢ γὰρ οἶα ἦν ἢ ἔστιν, ἢ οἶα φασιν καὶ δοκεῖ,
 ἢ οἶα εἶναι δεῖ. ταῦτα δ' ἐξαγγέλλεται λέξει <ἢ κυρίους 2
 ὀνόμασιν> ἢ καὶ γλώτταις καὶ μεταφοραῖς· καὶ πολλὰ πάθη

30. <ὁ> Οἰδίπους Bywater: Οἰδίπου Tucker Λάιος Riccardianus 16:

Ἰόλαος A^c: Ἰόλαος cett. 33. ἀνῆρτο A^c 35. ἀποδέχεσθαι apogr.

ἄτοπον <ὄν> scripsi: τὸ ἄτοπον Par. 2038: ἄτοπον codd. cett. ἄτοπον

quidem pro ἄτοπὸν τι nonnuquam usurpari solet, e.g. ἄτοπον ποιῆν (Dem.

F.L. § 71, 337), ἄτοπον λέγειν (Plat. Symp. 175 A); sed in hoc loco vix

defendi potest ea locutio 1460 b 1. ποιήσειε Riccardianus 46, Heinsius:

ποιήσει codd.: ἐποίησεν Spengel 5. τά τε| τὰ δὲ A^c 7. ποίων

apogr.: ποίων ἂν A^c 9. τὸν ἀριθμὸν (vel τῷ ἀριθμῷ) apogr.: τῶν ἀριθμῶν

A^b 11. ἢ οἶα apogr.: οἶα A^c <ἢ κυρίους ὀνόμασιν> conl. Vahlen:

<ἢ κυρίε> Gomperz 12. καὶ ὅς' ἄλλα πάθη conl. Vahlen

irrational should, if possible, be excluded; or, at all events, it should lie outside the action of the play (as, in the *Oedipus*, the hero's ignorance as to the manner of Laius' death); not within the drama,—as in the *Electra*, the messenger's account of the Pythian games; or, as in the *Mysians*, the man who has come from Tegea to Mysia and is still speechless. The plea that otherwise the plot would have been ruined, is ridiculous; such a plot should not in the first instance be constructed. But once the irrational has been introduced and an air of likelihood imparted to it, we must accept it in spite of the absurdity. Take even the irrational incidents in the *Odyssey*, where Odysseus is left upon the shore of Ithaca. How intolerable even these might have been would be apparent if an inferior poet were to treat the subject.

1460 b As it is, the absurdity is veiled by the poetic charm with which the poet invests it.

The diction should be elaborated in the pauses of 11 the action, where there is no expression of character or thought. For, conversely, character and thought are merely obscured by a diction that is over brilliant.

XXV With respect to critical difficulties and their solutions, the number and nature of the sources from which they may be drawn may be thus exhibited.

The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they are said or thought to be, or things as they ought to be. The vehicle of expression is language,—either current 2 terms or, it may be, rare words or metaphors. There are also many modifications of language, which we

τῆς λέξεως ἐστί, δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ 3
τούτοις οὐχ ἡ αὐτὴ ὀρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς
15 ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς
ποιητικῆς διττὴ ἁμαρτία, ἡ μὲν γὰρ καθ' αὐτήν, ἡ δὲ κατὰ
συμβεβηκός. εἰ μὲν γάρ <τι> προεῖλετο μιμήσασθαι, <μὴ 4
ὀρθῶς δὲ ἐμιμήσατο δι' > ἀδυναμίαν, αὐτῆς ἡ ἁμαρτία· εἰ δὲ
τῷ προελέσθαι μὴ ὀρθῶς, ἀλλὰ τὸν ἵππον <ἄμ' > ἄμφω τὰ
20 δεξιὰ προβεβληκότα, ἡ τὸ καθ' ἐκάστην τέχνην ἁμάρτημα
οἶον τὸ κατ' ἰατρικὴν ἢ ἄλλην τέχνην [ἡ ἀδύνατα πεποιήται]
ὅποια νοῦν, οὐ καθ' ἑαυτήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς
προβλήμασιν ἐκ τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ 5
πρὸς αὐτὴν τὴν τέχνην· εἰ ἀδύνατα πεποιήται, ἡμάρτηται·
25 ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ
τέλος εἴρηται), εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ
μέρος. παράδειγμα ἡ τοῦ Ἑκτορος δῖωξις. εἰ μέντοι τὸ τέλος
ἢ μᾶλλον ἢ <μὴ> ἦττον ἐνεδέχετο ὑπάρχειν καὶ κατὰ τὴν
περὶ τούτων τέχνην, [ἡμαρτησθαι] οὐκ ὀρθῶς· δεῖ γὰρ εἰ ἐν-
30 δέχεται ὅλως μηδαμῇ ἡμαρτησθαι. ἔτι ποτέρων ἐστὶ τὸ
ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο συμβεβη-
κός; ἔλαττον γὰρ εἰ μὴ ᾗδει ὅτι ἔλαφος θήλεια κέρατα
οὐκ ἔχει ἢ εἰ ἀμιμήτως ἔγραψεν. πρὸς δὲ τούτοις ἐὰν 6
ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ' ἴσως <ὡς> δεῖ—οἶον καὶ

17. τι addidi μὴ ὀρθῶς—δι' addidi: <ὀρθῶς, ἡμαρτε δ' ἐν τῷ μιμή-
σασθαι δι' > conl. Vahlen 18. εἰ apogr.: ἡ Δ^o 19. τῷ corr. Parisinus
2038 (Bywater): τὸ Δ^o: <διὰ> τὸ Ueberweg ἄμ' add. Vahlen
21. ἡ ἀδύνατα πεποιήται secl. Düntzer: ἀδύνατα πεποιήται (deleto ἡ) post
ὅποια νοῦν traiecit Christ 22. ὅποια οὖν Δ^o: ὅποια νοῦν vulg.: ὅποι' ἂν οὖν
Bywater: ὅποια οὖν Winstanley 23. τὰ (εἰ sup. scr. m. rec.) Δ^o 24. εἰ add.
Parisinus 2038: om. cett. 25. αὐτῆς apogr.: αὐτῆς Δ^o 26. εἴρηται] εὔρηται
Heinsius: τηρεῖται M. Schmidt 28. ἡ <μὴ> ἦττον Ueberweg: ἦττον
Δ^o: ἡ ἦττον corr. Δ^o apogr. 29. ἡμαρτησθαι (μαρτησθαι pr. Δ^o) secl.
Bywater, Ussing: ἡμάρτηται Ald.: <μὴ> ἡμαρτησθαι, Tucker, interpunctione
mutata 32. εἶδει (ἦ sup. scr. m. rec.) Δ^o 33. ἡ] η pr. Δ^o εἰ
ἀμιμήτως] η ἀμιμήτως (corr. κάμιμήτως) Δ^o 34. <ὡς> conl. Vahlen

concede to the poets. Add to this, that the standard of 3
correctness is not the same in poetry and politics, any
more than in poetry and any other art. Within the art
of poetry itself there are two kinds of faults,—those
which touch its essence, and those which are accidental.
If a poet has chosen to imitate something, <but has 4
imitated it incorrectly> through want of capacity, the
error is inherent in the poetry. But if the failure is
due to a wrong choice—if he has represented a horse
as throwing out both his off legs at once, or introduced
technical inaccuracies in medicine, for example, or in
any other art—the error is not essential to the poetry.
These are the points of view from which we should
consider and answer the objections raised by the
critics.

First as to matters which concern the poet's own 5
art. If he describes the impossible, he is guilty of
an error; but the error may be justified, if the end
of the art be thereby attained (the end being that
already mentioned),—if, that is, the effect of this or
any other part of the poem is thus rendered more
striking. A case in point is the pursuit of Hector.
If, however, the end might have been as well, or better,
attained without violating the special rules of the poetic
art, the error is not justified: for every kind of error
should, if possible, be avoided.

Again, does the error touch the essentials of the
poetic art, or some accident of it? For example,—not
to know that a hind has no horns is a less serious matter
than to paint it inartistically.

Further, if it be objected that the description is not 6

35 Σοφοκλῆς ἔφη αὐτὸς μὲν οἴους δεῖ ποιεῖν, Εὐριπίδην δὲ οἶοι
 εἰσίν—ταύτῃ λυτέον. εἰ δὲ μηδετέρως, ὅτι οὕτω φασίν· οἶον 7
 τὰ περὶ θεῶν· ἴσως γὰρ οὕτε βέλτιον οὕτω λέγειν, οὐτ' ἀληθῆ,
 1461 a ἀλλ' <εἰ> ἔτυχεν ὥσπερ Ξενοφάνει· ἀλλ' οὖν φασι. τὰ δὲ
 ἴσως οὐ βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἶον τὰ περὶ τῶν
 ὀπλων, “ἔγχεα δέ σφιν ὄρθ' ἐπὶ σαυρωτῆρος.”¹ οὕτω γὰρ τότε
 ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ τοῦ καλῶς ἢ μὴ 8
 5 καλῶς ἢ εἰρηταί τινι ἢ πέπρακται, οὐ μόνον σκεπτέον εἰς
 αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα εἰ σπουδαῖον ἢ
 φαῦλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα, πρὸς δὲν ἢ
 ὅτε ἢ ὅτῳ ἢ οὐ ἔνεκεν, οἶον ἢ μείζονος ἀγαθοῦ, ἵνα γέ-
 νηται, ἢ μείζονος κακοῦ, ἵνα ἀπογένηται. τὰ δὲ πρὸς τὴν 9
 10 λέξιν ὀρώντα δεῖ διαλύειν, οἶον γλώττῃ “οὐρῆας μὲν πρῶ-
 του.”² ἴσως γὰρ οὐ τοὺς ἡμίονους λέγει ἀλλὰ τοὺς φύ-
 λακας, καὶ τὸν Δόλωνα “ὅς ῥ' ἢ τοι εἶδος μὲν ἔην κακός,”³
 οὐ τὸ σῶμα ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχροῦν, τὸ
 γὰρ εὐειδὲς οἱ Κρήτες εὐπρόσωπον καλοῦσι· καὶ τὸ “ζωρό-
 15 τερον δὲ κέραιε”⁴ οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν ἀλλὰ τὸ
 θάπτον. τὰ δὲ κατὰ μεταφορὰν εἰρηται, οἶον “πάντες μὲν 10

¹ *Iliad* x. 152.² *Ib.* i. 50.³ *Ib.* x. 316.⁴ *Ib.* ix. 203.

35. Εὐριπίδην Heinsius: εὐριπίδης codd. (tuetur Gomperz, cf. 1448 a 36
 ἀθηναῖοι codd.) 37. οὕτω Riccardianus 16, corr. Vaticanus 1400: οὕτε
 A^o: om. Parisinus 2038 1461 a 1. <εἰ> conl. Vahlen ξενοφάνει vel
 ξενοφάνης apogr.: ξενοφάνη A^o: παρὰ Ξενοφάνει Ritter: <οὐ περὶ> Ξενοφάνη
 Tucker οὖν Tyrwhitt: οὐ A^o: οὕτω Spengel φασί. τὰ δὲ Spengel:
 φασι τὰδε. A^o 6. εἰ apogr.: ἢ A^o 7. distinxi post λέγοντα
 <ἢ> πρὸς δὲ Carroll 8. οἶον ἢ A^o: οἶον εἰ apogr. 9. ἢ add.
 corr. A^o apogr. 12. ὅς ῥ' ἢ τοι Vahlen: ὡς ῥῆτοι (corr. m. rec. ῥ') A^o:
 ὅς ῥά τοι apogr. ἔην apogr.: εἰ ἦν A^o 15. κέραι εἶον τὸ pr. A^o
 16. τὰ Spengel: τὰ A^o πάντες Gräfenhan: ἄλλοι A^o et Homerus

true to fact, the poet may perhaps reply,—‘But the objects are as they ought to be’: just as Sophocles said that he drew men as they ought to be; Euripides, as they are. In this way the objection may be met. If, however, the representation be of neither kind, the poet may answer,—‘This is how men say the thing is.’ This applies to tales about the gods. It may well be that these stories are not higher than fact nor yet true to
 1461 a fact: they are, very possibly, what Xenophanes says of them. But anyhow, ‘this is what is said.’ Again, a description may be no better than the fact: ‘still, it was the fact’; as in the passage about the arms: ‘Upright upon their butt-ends stood the spears.’ This was the custom then, as it now is among the Illyrians.

Again, in examining whether what has been said or done by some one is poetically right or not, we must not look merely to the particular act or saying, and ask whether it is poetically good or bad. We must also consider by whom it is said or done, to whom, when, by what means, or for what end; whether, for instance, it be to secure a greater good, or avert a greater evil.

Other difficulties may be resolved by due regard to the usage of language. We may note a rare word, as in *οὐρῆας μὲν πρῶτον*, where the poet perhaps employs *οὐρῆας* not in the sense of mules, but of sentinels. So, again, of Dolon: ‘ill-favoured indeed he was to look upon.’ It is not meant that his body was ill-shaped, but that his face was ugly; for the Cretans use the word *εὐειδές*, ‘well-favoured,’ to denote a fair face. Again, *ζωρότερον δὲ κέραϊς*, ‘mix the drink livelier,’ does not mean ‘mix it stronger’ as for hard drinkers, but ‘mix it quicker.’

ῥα θεοί τε καὶ ἀνέρες εὖδον παννύχιοι.”¹ ἅμα δέ φησιν “ἦ
 τοι ὄτ’ ἐς πεδίου τὸ Τρωικὸν ἀθρήσειεν, αὐλῶν συρίγγων
 θ’ ὁμαδόν.”² τὸ γὰρ πάντες ἀντὶ τοῦ πολλοί κατὰ μετα-
 20 φορὰν εἴρηται, τὸ γὰρ πᾶν πολὺ τι· καὶ τὸ “οἷη δ’ ἄμμο-
 ρος”³ κατὰ μεταφοράν, τὸ γὰρ γνωριμώτατον μόνον. κατὰ 11
 δὲ προσφθίαν, ὥσπερ Ἰππίας ἔλυνεν ὁ Θάσιος τὸ “δίδομεν
 δέ οἱ”⁴ καὶ “τὸ μὲν οὐ καταπύθεται ὄμβρω.”⁵ τὰ δὲ διαιρέ- 12
 σει, οἶον Ἐμπεδοκλῆς “αἶψα δὲ θνήτ’ ἐφύοντο, τὰ πρὶν μά-
 25 θον ἀθάνατ’ <εἶναι>, ζωρά τε πρὶν κέκρητο.” τὰ δὲ ἀμφιβολία, 13
 “παρῶχηκεν δὲ πλέω νύξ.”⁶ τὸ γὰρ πλείω ἀμφίβολόν ἐστιν.
 τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως· τῶν κεκραμένων <οἰονοῦν> οἰνόν 14

¹ *Iliad* ii. 1, ἄλλοι μὲν ῥα θεοί τε καὶ ἀνέρες ἱπποκορυσταὶ
 εὖδον παννύχιοι.

Ib. x. 1, ἄλλοι μὲν παρὰ νηυσὶν ἀριστῆες Παναχαίων
 εὖδον παννύχιοι.

² *Ib.* x. 11, ἦ τοι ὄτ’ ἐς πεδίου τὸ Τρωικὸν ἀθρήσειεν,
 θαύμαζεν πυρὰ πολλὰ τὰ καίετο Ἰλιόθι πρό,
 αὐλῶν συρίγγων τ’ ἐνοπὴν ὁμαδὸν τ’ ἀνθρόπων.

³ *Ib.* xviii. 489, οἷη δ’ ἄμμορός ἐστι λοστρῶν Ἰωκεανοῖο.

⁴ *Ib.* xxi. 297, δίδομεν δέ οἱ εὖχος ἀρέσθαι. Sed in *Iliade* ii. 15 (de
 quo hic agitur) Τρώεσσι δὲ κῆδε’ ἐφήπται.

⁵ *Ib.* xxiii. 328, τὸ μὲν οὐ καταπύθεται ὄμβρω.

⁶ *Ib.* x. 251, μάλᾳ γὰρ νύξ ἀνεται, ἐγγύθι δ’ ἥως,
 ἄστρα δὲ δὴ προβέβηκε, παρῶχηκεν δὲ πλέων νύξ
 τῶν δύο μοιρῶν, τριτάτῃ δ’ ἔτι μοῖρα λείλειπται.

17. ἱπποκορυσταὶ (Homerus) post ἀνέρες add. Christ, habuit iam Σ (cf. Arab.
 ‘ceteri quidem homines et dei qui equis armati insident’) ἅπαντες
 post εὖδον intercidisse suspicatur Bywater 19. θ’ ὁμαδόν Sylburg: τε
 ὁμαδόν (ὁμαδόν apogr.) A^o τοῦ add. apogr.: om. A^o 23. δέ οἱ
 apogr.: δέοι A^o 25. εἰναί Riccardianus 46, add. Vettori ex Athenaeo x.
 423 ἡρώα Athenaeus: ἡώα codd. τε <δ> πρὶν Gomperz secutus
 Bergkium κέκρητο (i sup. scr. m. rec.) A^o: κέκριτο apogr.: ἄκρητα
 Karsten (ed. Empedocles) 26. πλέω A^o: πλέων apogr.: πλέων Ald.
 27. τὸν κεκραμένον apogr.: τῶν κεκραμένων A^o: <δσα> τῶν κεκραμένων
 Vahlen: <δσα πο> τῶν κεκραμένων Ueberweg: πᾶν κεκραμένον Bursian
 <οἰονοῦν> Tucker: <εἰνα> olim conieci

Sometimes an expression is metaphorical, as 'Now all 10 gods and men were sleeping through the night,'—while at the same time the poet says: 'Often indeed as he turned his gaze to the Trojan plain, he marvelled at the sound of flutes and pipes.' 'All' is here used metaphorically for 'many,' all being a species of many. So in the verse,—'alone she hath no part . . .', *οἷη*, 'alone,' is metaphorical; for the best known may be called the only one.

Again, the solution may depend upon accent or 11 breathing. Thus Hippias of Thasos solved the difficulties in the lines,—*δίδομεν* (*διδόμεν*) *δέ οἱ*, and *τὸ μὲν οὖ* (*οὐ*) *καταπύθεται ὄμβρῳ*.

Or again, the question may be solved by punctuation, 12 as in Empedocles,—'Of a sudden things became mortal that before had learnt to be immortal, and things unmixed before mixed.'

Or again, by ambiguity of meaning,—as *παρ-* 13 *φύηκεν δὲ πλέω νύξ*, where the word *πλέω* is ambiguous.

Or by the usage of language. Thus any mixed 14 drink is called *οἶνος*, 'wine.' Hence Ganymede is said

φασιν εἶναι, [ὅθεν πεποιήται “*κνημὶς νεοτεύκτου κασσιτέ-
 ροιο*”]¹ ὅθεν εἴρηται ὁ Γανυμήδης “*Διὶ οἶνοχοεύει*,”² οὐ πινόν-
 30 των οἶνον, καὶ χαλκέας τοὺς τὸν σίδηρον ἐργαζομένους. εἴη 15
 δ’ ἂν τοῦτό γε <καὶ> κατὰ μεταφοράν. δεῖ δὲ καὶ ὅταν ὄνομά
 τι ὑπεναντιώματι τι δοκῇ σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν
 σημαῖνοι τοῦτο ἐν τῷ εἰρημένῳ, οἶον τὸ “*τῇ ῥ’ ἔσχετο χάλκεον
 ἔγχος*,”³ τὸ ταύτῃ κωλυθῆναι ποσαχῶς ἐνδέχεται. ὥδι <δὲ> 16
 35 [ἢ ὥς] μάλιστ’ ἂν τις ὑπολάβοι, κατὰ τὴν καταντικρὺ ἢ ὥς
 1461 b Γλαύκων λέγει, ὅτι ἔνια ἀλόγως προυπολαμβάνουσιν καὶ
 αὐτοὶ καταψηφισάμενοι συλλογίζονται καὶ ὥς εἰρηκότος ὃ
 τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίον ἢ τῇ αὐτῶν οἴησει. τοῦ-
 το δὲ πέπονθε τὰ περὶ Ἰκάριον. οἴονται γὰρ αὐτὸν Λάκωνα
 5 εἶναι· ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς
 Λακεδαιμόνα ἐλθόντα. τὸ δ’ ἴσως ἔχει ὥσπερ οἱ Κεφαλῆ-
 νές φασι· παρ’ αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσεά
 καὶ εἶναι Ἰκάδιον ἀλλ’ οὐκ Ἰκάριον· δι’ ἀμάρτημα δὴ τὸ
 πρόβλημα εἰκὸς ἐστίν. ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν 17
 10 ποίησιν ἢ πρὸς τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν.

¹ *Iliad* xxi. 592.² *Ib.* xx. 234.³ *Ib.* xx. 272, τῇ ῥ’ ἔσχετο μέλιον ἔγχος.

28. ὅθεν—κασσιτέροιο secl. M. Schmidt 29–30. verba ὅθεν εἴρηται—
 οἶνον in codd. post ἐργαζομένους posita huc revocavit Maggi e cod. Lampriidii
 29. οἶνοχοεύει A^c: οἶνοχοεύειν apogr. πινόντων pr. A^c 31. καὶ add.
 Heinsius 31–32. ὄνοματι ὑπεναντιώματι A^c δοκῇ apogr.: δοκεῖ A^c 33.
 σημαίνειν Vahlen (ed. 1): σημαίνει A^c: σημήνειεν Parisinus 2038: σημαίνειε
 alia apographa 33–35. οἶον τὸ <ἐν τῷ> “τῇ—τὸ ταύτῃ κωλυθῆναι [ποσα-
 χῶς] ἐνδέχεται διπλῶς, ἢ πῶς μάλιστ’ ἂν τις κ.τ.λ. M. Schmidt 34. δὲ
 addidi 35. ἢ ὥς olim secl. Bywater ὥδι ἢ <ὥδι>, ὥς Riccardianus 46
 1461 b 1. ἔνιοι Vettori 2. εἰρηκότος Riccardianus 46: εἰρηκότες ὅτι A^c
 3. αὐτῶν Parisinus 2038, conl. Heinsius: αὐτῶν codd. 7. αὐτῶν apogr.:
 αὐτῶν A^c 8. δι’ ἀμάρτημα Maggi: διαμάρτημα codd. δὴ Gomperz:
 δὲ codd. 9. <εἶναι> εἰκὸς ἐστίν Hermann (fort. recte): εἰκὸς ἐστι
 <γενεσθαι> Gomperz <ἢ> πρὸς Ald. fort. recte

'to pour the wine to Zeus,' though the gods do not drink wine. So too workers in iron are called *χαλκείας*, or workers in bronze. This, however, may also be taken as a metaphor.

Again, when a word seems to involve some incon- 15
sistency of meaning, we should consider how many
senses it may bear in the particular passage. For 16
example: 'there was stayed the spear of bronze'—we
should ask in how many ways we may take 'being
checked there.' The true mode of interpretation is the
1461 b precise opposite of what Glaucon mentions. Critics, he
says, jump at certain groundless conclusions; they pass
adverse judgment and then proceed to reason on it; and,
assuming that the poet has said whatever they happen
to think, find fault if a thing is inconsistent with their
own fancy. The question about Icarius has been treated
in this fashion. The critics imagine he was a Lacedae-
monian. They think it strange, therefore, that Tele-
machus should not have met him when he went to
Lacedaemon. But the Cephallenian story may perhaps
be the true one. They allege that Odysseus took a wife
from among themselves, and that her father was Icadius
not Icarius. It is merely a mistake, then, that gives
plausibility to the objection.

In general, the impossible must be justified by 17
reference to artistic requirements, or to the higher

πρὸς τε γὰρ τὴν ποιήσιν αἰρετώτερον πιθανὸν ἀδύνατον ἢ
 ἀπίθανον καὶ δυνατόν. <καὶ ἴσως ἀδύνατον> τοιούτους εἶναι,
 οἷους Ζεῦξις ἔγραφεν· ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ
 ὑπερέχειν. πρὸς <δ'> ἃ φασιν, τᾶλογα· οὕτω τε καὶ ὅτι ποτὲ
 15 οὐκ ἄλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δ' 18
 ὑπεναντίως εἰρημένα οὕτω σκοπεῖν, ὥσπερ οἱ ἐν τοῖς λόγοις
 ἔλεγχου, εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὡσαύτως, ὥστε
 καὶ λυτέον ἢ πρὸς ἃ αὐτὸς λέγει ἢ ὃ ἂν φρόνιμος ὑποθῇ-
 ται. ὀρθὴ δ' ἐπιτίμησις καὶ ἀλογία καὶ μοχθηρία, ὅταν μὴ 19
 20 ἀνάγκης οὔσης μὴδὲν χρήσῃται τῷ ἄλογῳ, ὥσπερ Εὐριπίδης
 τῷ Αἰγεί, ἢ τῇ πονηρίᾳ, ὥσπερ ἐν Ὀρέστη τοῦ Μενελάου.
 τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν, ἢ γὰρ ὡς 20
 ἀδύνατα ἢ ὡς ἄλογα ἢ ὡς βλαβερά ἢ ὡς ὑπεναντία ἢ ὡς
 παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν
 25 εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.

XXVI Πότερον δὲ βελτίων ἢ ἐποποιικὴ μίμησις ἢ ἡ τραγικὴ,
 διαπορήσειεν ἂν τις. εἰ γὰρ ἡ ἥττον φορτικὴ βελτίων, τοιαύ-
 τη δ' ἢ πρὸς βελτίους θεατὰς ἐστὶν ἀεί, λίαν δῆλον ὅτι ἡ

11. *πειθανόν* A^c 12. *ἀπειθανον* A^c <καὶ ἴσως ἀδύνατον> Gomperz, secutus Margoliouth ('fortasse enim impossibile est' Arabs): καὶ εἰ ἀδύνατον coniecerat Vahlen 13. *οἷους* Parisinus 2038, Ald.: *οἷον* A^c 14. δ' add. Ueberweg (auctore Vahleno) 16. *ὑπεναντίως* Twining (cf. Arab. 'quae dicta sunt in modum contrarii'): *ὑπεναντία* ὡς codd.: ὡς *ὑπεναντία* Heinsius 17. *ὥστε καὶ λυτέον* M. Schmidt: *ὥστε καὶ αὐτὸν* codd. 18. *φρόνιμος* apogr.: *φρόνημον* (corr. m. rec. *φρόνιμον*) A^c 19. *ἀλογία καὶ μοχθηρία* Vahlen: *ἀλογία καὶ μοχθηρία* codd. 20. fort. <πρὸς> μὴδὲν Gomperz 21. τῷ Αἰγεί ἢ τῇ margo Riccardiani 16: τῷ αἰγείῳ A^c <τῇ> τοῦ conl. Vahlen 26. *βελτίων* apogr.: *βέλτιον* A^c 28. δ' ἢ apogr.: δὴ A^c ἀεί, λίαν Vahlen: *δειλίαν* codd.

reality, or to received opinion. With respect to the requirements of art, a probable impossibility is to be preferred to a thing improbable and yet possible. Again, it may be impossible that there should be men such as Zeuxis painted. 'Yes,' we say, 'but the impossible is the higher thing; for the ideal type must surpass the reality.' To justify the irrational, we appeal to what is commonly said to be. In addition to which, we urge that the irrational sometimes does not violate reason; just as 'it is probable that a thing may happen contrary to probability.'

Things that sound contradictory should be examined ¹⁸ by the same rules as in dialectical refutation—whether the same thing is meant, in the same relation, and in the same sense. We should therefore solve the question by reference to what the poet says himself, or to what is tacitly assumed by a person of intelligence.

The element of the irrational, and, similarly, depravity ¹⁹ of character, are justly censured when there is no inner necessity for introducing them. Such is the irrational element in the introduction of Aegeus by Euripides and the badness of Menelaus in the Orestes.

Thus, there are five sources from which critical ²⁰ objections are drawn. Things are censured either as impossible, or irrational, or morally hurtful, or contradictory, or contrary to artistic correctness. The answers should be sought under the twelve heads above mentioned.

XXVI The question may be raised whether the Epic or Tragic mode of imitation is the higher. If the more refined art is the higher, and the more refined in every case is that which appeals to the better sort of audience,

ἅπαντα μιμουμένη φορτική· ὥς γὰρ οὐκ αἰσθανομένων ἂν
 30 μὴ αὐτὸς προσθῇ, πολλὰ κίνησιν κινούνται, οἷον οἱ φαῦλοι
 αὐληταὶ κυλιόμενοι ἂν δίσκον δέξῃ μιμῆσθαι, καὶ ἔλκοντες
 τὸν κορυφαῖον ἂν Σκύλλαν αὐλῶσιν. ἡ μὲν οὖν τραγωδία 2
 τοιαύτη ἐστίν, ὥς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν ᾤοντο
 ὑποκριτάς· ὥς λίαν γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυννίσκος
 35 τὸν Καλλιπιδὴν ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πιν-
 1462 a δάρου ἦν· ὥς δ' οὗτοι ἔχουσι πρὸς αὐτούς, ἡ ὅλη τέχνη
 πρὸς τὴν ἐποποιίαν ἔχει. τὴν μὲν οὖν πρὸς θεατὰς ἐπικεικίς
 φασιν εἶναι <οἷ> οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγι-
 κὴν πρὸς φαύλους· εἰ οὖν φορτική, χείρων δῆλον ὅτι ἂν εἴη. 3
 5 πρῶτον μὲν οὖν οὐ τῆς ποιητικῆς ἡ κατηγορία ἀλλὰ τῆς
 ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς σημείοις καὶ ῥαψω-
 δοῦντα, ὅπερ [ἐστὶ] Σωσίστρατος, καὶ διᾶδοντα, ὅπερ ἐποίει
 Μνασίθεος ὁ Ὀπούντιος. εἶτα οὐδὲ κίνησις ἅπαντα ἀποδοκι-
 μαστέα, εἴπερ μὴδ' ὄρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ Καλλιπ-
 10 πιδὴ ἐπετιμᾶτο καὶ νῦν ἄλλοις ὥς οὐκ ἐλευθέρας γυναικάς
 μιμουμένων. ἔτι ἡ τραγωδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὐτῆς,
 ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγινώσκειν φανερά ὅποια
 τίς ἐστίν· εἰ οὖν ἐστὶ τά γ' ἄλλα κρείττων, τοῦτό γε οὐκ ἀναγ-
 καῖον αὐτῇ ὑπάρχειν. ἔστι δ' ἐπεὶ τὰ πάντ' ἔχει ὅσα περ ἡ ἐπο- 4
 15 ποιία (καὶ γὰρ τῷ μέτρῳ ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρόν

30. κινούνται apogr.: κινούνται A^c 1462 a 1. ἔχουσι apogr.: δ' ἔχουσι
 A^c αὐτοὺς Hermann: αὐτοὺς codd. 3. οἱ add. Vettori: ἐπεὶ Christ
 σχημάτων τὴν apogr.: σχημά|τα αὐτὴν (τα αὐ m. rec. in litura) A^c
 4. εἰ apogr.: ἡ A^c 5. οὖν add. Parisinus 2038, conl. Bywater, Ussing:
 om. cett. 7. ἐστὶ secl. Spengel διᾶδοντα Maggi: διᾶδοντα apogr.:
 διαδόντα A^c 8. ὁ ποῦντιος A^c 10. ἐπιτιμᾶτο pr. A^c 11. αὐτῆς
 apogr.: αὐτῆς A^c 12. ὅποια A^c 14. αὐτῇ apogr.: αὐτῇ A^c ἔστι
 δ' ἐπεὶ Gomperz: ἔστι δ', ὅτι Usener: ἔπειτα διότι codd.

the art which imitates anything and everything is manifestly most unrefined. The audience is supposed to be too dull to comprehend unless something of their own is thrown in by the performers, who therefore indulge in restless movements. Bad flute-players twist and twirl, if they have to represent 'the quoit-throw,' or hustle the coryphaeus when they perform the 'Scylla.' Tragedy, ² it is said, has this same defect. We may compare the opinion that the older actors entertained of their successors. Mynniscus used to call Callippides 'ape' on account of the extravagance of his action, and the same ^{1462 a} view was held of Pindarus. Tragic art, then, as a whole, stands to Epic in the same relation as the younger to the elder actors. So we are told that Epic poetry is addressed to a cultivated audience, who do not need gesture; Tragedy, to an inferior public. Being then ³ unrefined, it is evidently the lower of the two.

Now, in the first place, this censure attaches not to the poetic but to the histrionic art; for gesticulation may be equally overdone in epic recitation, as by Sositrus, or in lyrical competition, as by Mnasiheus the Opuntian. Next, all action is not to be condemned—any more than all dancing—but only that of bad performers. Such was the fault found in Callippides, as also in others of our own day, who are censured for representing degraded women. Again, Tragedy like Epic poetry produces its effect even without action; it reveals its power by mere reading. If, then, in all other respects it is superior, this fault, we say, is not inherent in it.

And superior it is, because it has all the epic ⁴ elements—it may even use the epic metre—with the

μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι' ἃς αἱ ἡδοναὶ συνίσταν-
 ται ἐναργέστατα· εἰτα καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώ-
 σει καὶ ἐπὶ τῶν ἔργων· ἔτι τὸ ἐν ἐλάττονι μήκει τὸ τέλος 5
 1462 b τῆς μιμήσεως εἶναι (τὸ γὰρ ἀθροώτερον ἡδίων ἢ πολλῶ κεκρα-
 μένον τῷ χρόνῳ· λέγω δ' οἶον εἴ τις τὸν Οἰδίπουν θείῃ
 τὸν Σοφοκλέους ἐν ἔπεσιν ὅσοις ἢ Ἰλιάς)· ἔτι ἡττον μία ἢ 6
 μίμησις ἢ τῶν ἐποποιῶν (σημεῖον δέ· ἐκ γὰρ ὁποιασοῦν
 5 [μιμήσεως] πλείους τραγωδίαί γίνονται), ὥστε ἐὰν μὲν ἕνα
 μῦθον ποιῶσιν, ἢ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἢ
 ἀκολουθοῦντα τῷ συμμέτρῳ μήκει ὑδαρῇ. * * λέγω δέ
 οἶον ἐὰν ἐκ πλείονων πράξεων ἢ συγκειμένη, ὥσπερ ἢ Ἰλιάς
 ἔχει πολλὰ τοιαῦτα μέρη καὶ ἢ Ὀδύσσεια ἂ καὶ καθ'
 10 ἑαυτὰ ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιήματα συνέστηκεν
 ὡς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μιᾶς πράξεως μίμη-
 σις. εἰ οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἔτι τῷ τῆς τέχνης 7
 ἔργῳ (δεῖ γὰρ οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς ἀλλὰ
 τὴν εἰρημένην), φανερόν ὅτι κρείττων ἂν εἴη μᾶλλον τοῦ
 15 τέλους τυγχάνουσα τῆς ἐποποιίας.

περὶ μὲν οὖν τραγωδίας καὶ ἐποποιίας, καὶ αὐτῶν 8
 καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει,
 καὶ τοῦ εἶ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων καὶ
 λύσεων, εἰρήσθω τοσαῦτα. * * *

16. καὶ τὰς ὄψεις secl. Spengel : post ἐναργέστατα collocavit Gomperz : καὶ τὴν
 ὄψιν Ald. δι' ἃς (vel αἷς) coni. Vahlen : δι' ἧς codd. 17. ἀναγνώσει

Maggi : ἀναγνωρίσει A^o 18. ἔτι τὸ Winstanley : ἔτι τῷ codd.

1462 b 1. ἡδίων ἢ Maggi : ἡδεῖον ἢ Riccardianus 16 : ἡδονὴ A^o 2. τὸν
 διπὸν pr. A^o θείῃ bis A^o 3. ἢ Ἰλιάς Riccardianus 16 : ἢ Ἰλιάς (fuit
 Ἰλιάς) A^o μία ἢ Spengel : ἢ μία A^o : μία ὁποιασοῦν Riccardianus 16

5. μιμήσεως secl. Gomperz 6. μείουρον Parisinus 2038 7. συμμέτρῳ
 Berrays : τοῦ μέτρου codd. : fort. τοῦ μετρίου (cf. 1458 b 12) post ὑδαρῇ,
 <ἐὰν δὲ πλείους> Ald. : <λέγω δὲ οἶον * * ἂν δὲ μὴ, οὐ μία ἢ μίμησις>

coni. Vahlen : <ἐὰν δὲ πλείους, οὐ μία ἢ μίμησις> Teichmüller : lacunam
 aliter supplēvi, vide versionem 9. ἂ add. apogr. 10. καίτοι ταῦτα
 τὰ Riccardianus 16 : καὶ τοιαῦτ' ἅπαντα A^o 18. ἢ apogr. : εἰ A^o

music and spectacular effects as important accessories; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation. Moreover, the art attains its end within 5
 1462 b narrower limits; for the concentrated effect is more pleasurable than one which is spread over a long time and so diluted. What, for example, would be the effect of the Oedipus of Sophocles, if it were cast into a form as long as the Iliad? Once more, the Epic imitation 6 has less unity; as is shown by this, that any Epic poem will furnish subjects for several tragedies. Thus if the story adopted by the poet has a strict unity, it must either be concisely told and appear truncated; or, if it conform to the Epic canon of length, it must seem weak and watery. <Such length implies some loss of unity,> if, I mean, the poem is constructed out of several actions, like the Iliad and the Odyssey, which have many such parts, each with a certain magnitude of its own. Yet these poems are as perfect as possible in structure; each is, in the highest degree attainable, an imitation of a single action.

If, then, Tragedy is superior to Epic poetry in all these 7 respects, and, moreover, fulfils its specific function better as an art—for each art ought to produce, not any chance pleasure, but the pleasure proper to it, as already stated—it plainly follows that Tragedy is the higher art, as attaining its end more perfectly.

Thus much may suffice concerning Tragic and Epic 8 poetry in general; their several kinds and parts, with the number of each and their differences; the causes that make a poem good or bad; the objections of the critics and the answers to these objections. * * *

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